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Developmental pursuits of excellence in North Carolina music education shared by Alice Bivins, Grace Van Dyke More, and Birdie Holloway during their careers at the University of North Carolina at Greensboro, (1917–1965)

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DEVELOPMENTAL PURSUITS OF EXCELLENCE IN NORTH CAROLINA MUSIC EDUCATION SHARED BY ALICE BIVINS, GRACE VAN DYKE MORE, AND BIRDIE HOLLOWAY DURING THEIR CAREERS AT THE UNIVERSITY OF NORTH CAROLINA AT GREENSBORO (1917-1965)

by

Jane Grant McKinney

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APPROVAL PAGE

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ABSTRACT

MCKINNEY. JANE GRANT. Ed.D. Developmental Pursuits of Excellence in North Carolina Music Education Shared by Alice Bivins, Grace Van Dyke More, and Birdie Holloway During Their Careers at the University of North Carolina at Greensboro (1917-1965). (1989) Directed by Dr. James Sherbon.

The purpose of this study was to investigate how Alice Bivins, Grace Van Dyke More, and Birdie Holloway, former University of North Carolina at Greensboro faculty women, influenced the development of music education in North Carolina from 1917 to 1965. Biographical information was obtained on each woman which established their educational and professional background, identified special teachers and professional associates, revealed philosophies which influenced their careers, and determined special interests in music education.

Information for this study was collected through personal interviews with colleagues, students, and relatives of Bivins, More, and Holloway and an interview with Birdie Holloway and her sister, Gladys Holloway. Information was also obtained from state and national music education and general education journals, conference proceedings, club and committee minutes, speeches, masters theses, doctoral dissertations, books, yearbooks, personnel files, personal letters, newspaper articles, personal records, and obituaries.

Bivins, More, and Holloway worked to expand the public school music curriculum at UNCG. They were excellent teachers and demanded excellent teaching performance from

their students. The quality of their training program at UNCG was reflected in its graduates who became known for the high standards and quality teaching.

The women established ties to the public schools through conferences, music contests, workshops, and consultation in developing new programs already in place. They also cooperated with the State Department of Public Instruction to bring about development in state public school music programs. Bivins and More were visible in the state as effective writers and speakers. Holloway's greatest contribution to the public schools was her "Music in the Air" educational television series. The program, broadcast over North Carolina Public Television, was televised weekly for twelve years and provided music instruction to elementary students throughout the state. She also developed and taught four summer music education telecourses which were televised throughout the state.

The three women were active in local, state, and national music education organizations. They were associated as students and colleagues with nationally prominent music educators. North Carolina public school music benefited from the excellent training of Bivins, More, and Holloway and the ideas and philosophies they acquired from their teachers and professional associates.

ACKNOWLEDGMENTS

I express my appreciation to all participants in this study including those who were interviewed and those who corresponded with me over the course of the research. I also appreciate the "extra" time given to my study by librarians, research assistants, and archivists across the country.

I am grateful to Dr. George Heller who was the source of inspiration for this research and to Dr. James Sherbon for his concise editing, critiques, and guidance. I thank my doctoral committee including Dr. Hilary Apfelstadt, Mrs. Barbara Bair, Dr. Eleanor McCrickard, and Dr. Fritz Mengert for their suggestions and support.

My gratitude is expressed to Birdie and Gladys Holloway who were warmly cooperative during this study. Birdie's career in music education and Gladys' career in the YWCA were both extraordinary. Yet their spirited personalities easily show they would have been successful in whatever careers they may have chosen. They both have my admiration.

My appreciation is expressed to Nancy Allen Davis, my friend and typist, who, even through her pregnancy and the

birth of Justin, remained steadfast to finishing this project.

Thanks are extended to Elsie and Arnold McKinney for their consistent encouragement and support.

Thanks are also extended to Dorothy Grant, my mother, for her support, love, and reliable good humor.

My heartfelt appreciation is extended to Charles McKinney, my husband, for his patience, advice, and constant support during this study.

The memory of a belief my late father, Arthur Grant, shared often with me inspired my tenacity to finish this work. He believed that teaching is the most important, the most difficult, and the noblest of all professions.

TABLE OF CONTENTS

CHAPTER I

OVERVIEW

Purpose

The purpose of this research was to investigate how three University of North Carolina at Greensboro faculty women influenced the development of music education in North Carolina from 1917 to 1965. Secondary purposes were to compile biographical data on each woman, establish the educational and professional background of each woman, determine teachers, professional associates, or philosophies which influenced their thinking and activities, and determine special interests in music education of each woman. The women are Alice Elfrieda Bivins, Grace Van Dyke More, and Birdie Helen Holloway. While this study is primarily biographical, it is also a study of education, educational philosophies, professional structures, and institutional history, dealing with major events, regional and national music education organizations, and organizations which were important in the development of music education in North Carolina--specifically at what is now known as the University of North Carolina at Greensboro (referred to hereafter as UNCG).

Need for Public School Music Programs in North Carolina

The Southern Conference for Music Education was established in 1922. The Southern Conference focused on specific problems of music education in the South and supported constructive programs for music development.[1] Among the problems that North Carolina music educators encountered at that time were the absence of a state adopted music curriculum, unqualified music teachers, inadequate rural music education programs, if any, substandard education for rural whites and blacks, and a general lack of knowledge of Western art music traditions in many locations.[2]

Music education was not strong and, in most cases, totally absent in the North Carolina public schools' curricula in the first two decades of the twentieth century. Wade R. Brown was hired as the head of the Music Department at UNCG (then, the North Carolina Normal and Industrial College) in 1912. He assumed a progressive role in implementing a stronger music education program at UNCG to train music teachers for the public schools and in

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[1]Edward Bailey Birge, History of Public School Music, second ed. (Washington, D.C.: Music Educators National Conference, 1966), 288-289.

[2]Alice Bivins, "A Plan for County Organization," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors' National Conference (Ann Arbor, Michigan: The Conference, 1923): 205.

developing state music contests to stimulate interest in school music within the North Carolina public schools. He hired Alice Bivins in 1917 as head of the public school music division. Grace Van Dyke More replaced Bivins in 1925 when Bivins took a position at Columbia Teachers College. Birdie Holloway joined More on the music education faculty in 1935. Besides training public school music teachers for the state's schools and leading in the development of the music education department at UNCG, the three women served as consultants to public school systems and were active in local, state, and national music education and professional music organizations. Through their efforts as teachers and professionals, UNCG became known for the excellence in educational training shown by its music education graduates.[3]

Alice Bivins

Alice Bivins, a specialist in elementary music, received diplomas from the Normal School of Milwaukee, Wisconsin in 1908 and Crane Institute of Music at Potsdam, New York in 1910. Bivins became an assistant professor in music education at UNCG in the fall of 1917.[4] She arrived

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[3]Chrystal Bachtell, interview by author, 1 December 1987, Presbyterian Home, High Point, North Carolina, tape recording.

[4]Obituary, New York Times, 21 December 1937, 23.

in Greensboro at the height of the conference movement in the United States which ran parallel with the increased emphasis on improving public schools. The conference movement began in 1830 with the American Institute of Instruction; many national, sectional, and state teachers' associations with general and specific professional concerns followed.[5] She joined what Euterpe members at that time thought was the South's oldest music club, the Greensboro Euterpe Club, in 1918, and became president of the club in 1920.[6] One of her main contributions to the club was to inspire the club to support music education in the rural schools.[7] As a result of her efforts, Victrolas and records were purchased in 1920 by the Euterpe Club for use in the schools[8] and county music contests, musical

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[5] Birge, 230-300.

[6] The Greensboro Euterpe Club was organized in 1889. It is recognized by the National Federation of Music Clubs as the oldest music club in the Southeast which continued to exist after its origination to the present time. Margaret Cass, former President of the Greensboro Euterpe Club, telephone interivew by author, 18 February 1989. The Charleston, South Carolina Cecilia Society was organized on April 28, 1766 but later went out of existence. "City Imported Musicians Before Spoletto," News and Courier, Charleston, South Carolina, n.d., Charleston, S.C. Public Library. The Savannah Music Club also pre-dated the Euterpe Club by three years, being organized in November, 1896; it, too, went out of existence. Vertical file, Archives, Chatam County Public Library, Savannah, Georgia.

[7] Agnus Martin, History of the Euterpe Club, Book I, 1933, 73.

[8] Bivins, 205.

performances, and clinics conducted by local musicians were sponsored by the club. Bivins conducted community "sings" at local county fairs.[9]

In 1922, Bivins was promoted to full professor at UNCG and in the following year was elected vice president of the Music Section of the North Carolina Teachers Association.[10] She became chairman of "Public School Music" of the National Federation of Music Clubs in 1923[11] and became president of the Southern Conference for Music Education in 1924.[12] She left Greensboro to join the faculty at Columbia University Teachers College in 1925 where she remained until her death in 1937.[13]

Grace Van Dyke More

Grace Van Dyke More was born in Pennsylvania but lived most of her early life in Illinois.[14] When she was a child, her family moved to Denver, Colorado, because of the

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[9]Martin, 74.

[10]Personnel file on Alice Bivins, Office of the Vice Chancellor of Academic Affairs, UNCG, Greensboro, North Carolina.

[11]Martin, 79.

[12]Personnel file on Alice Bivins, Office of the Vice Chancellor of Academic Affairs, UNCG.

[13]Obituary, New York Times, 21 December 1937, 23.

[14]Death certificate of Grace Van Dyke More, Guilford County Register of Deeds, Greensboro, North Carolina.

physical condition of her father who had contracted tuberculosis.[15] After high school, she studied on a non-degree basis at the University of Denver.[16] More received her bachelor's degree in music education in 1922 and her master's degree in music education in 1931 from the University of Illinois. She was appointed assistant professor at UNCG in 1925, replacing Alice Bivins and was promoted to associate professor at UNCG in 1932.[17]

After becoming established in North Carolina, More was elected president of the Southern Conference for Music Education for the 1936-37 term. She also served as president of the Greensboro Euterpe Club and was a central figure in establishing the Office of State Music Supervisor in Raleigh in 1946.[18] George Dickieson, Associate Professor Emeritus of UNCG, recalled that she was an outspoken leader and had influence in the North Carolina State Department of Public Instruction.[19] She was promoted

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[15] George Dickieson, interview by author, 15 March 1986, Greensboro, North Carolina, tape recording.

[16] Personnel file on Grace Van Dyke More, Office of the Vice Chancellor of Academic Affairs, UNCG, Greensboro, North Carolina.

[17] Joyce West Witherington, "Teacher Training at the University of North Carolina at Greensboro" (Thesis, UNCG, 1966), 23.

[18] Carlotta Barnes Jacoby, "Grace Van Dyke More," Alumnae News, WCUNC, May 1948.

[19] George Dickieson, interview.

to full professor of music education at UNCG in 1941 and remained in that position until her retirement in 1947. She was active in the Euterpe Club and in music activities at the West Market Street Methodist Church of Greensboro after her retirement until her death on October 5, 1960.[20]

Birdie Holloway

Birdie Holloway received a Bachelor of Music degree (1922) and a Master of Music degree (1931) from Oberlin Conservatory. She was appointed assistant professor at UNCG in 1935, assisting More in the music education program in the School of Music and at Curry Training School. Before coming to UNCG, she was an instructor of music at Cornell College in Mt. Vernon, Iowa (1922-1924), an assistant professor at Oberlin College in Oberlin, Ohio (1926-1927), an instructor at Texas Woman's College in Fort Worth, Texas (1928-1930), and an instructor of music at William Woods College in Fulton, Missouri (1933-1935).[21] Her career at UNCG lasted thirty years.[22] During this time, she chaired the committee which administered the

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[20] Personnel file on Grace Van Dyke More, Office of the Vice Chancellor, UNCG; George Dickieson, interview; Death Certificate of Grace Van Dyke More.

[21] Personnel file on Birdie Holloway, Oberlin College Archives, Mudd Library, Oberlin College, Oberlin, Ohio.

[22] Personnel file on Birdie Holloway, Office of the Vice Chancellor of Academic Affairs, UNCG, Greensboro, North Carolina; George Dickieson, interview.

duties of the Dean of the School of Music when that position was vacant from 1957 to 1959.[23] Though she chaired this committee, she was not awarded the title of Acting Dean nor did her salary reflect payment for extra duties.[24]

Holloway was paid from a special fund set up by University of North Carolina President, William Friday, for teaching four music telecourses broadcast on WUNC-TV, the North Carolina University system's television station.[25] She was well-known throughout North Carolina for her educational music television series, "Music in the Air" which was also broadcast from WUNC-TV. The series continued for twelve years. She was elected as State Chairman of Student Memberships for the North Carolina Music Educators Association from 1947 through 1952. Promoted to full professor in music education September, 1960, she retired in 1965, subsequently receiving the status of Professor Emeritus.[26] At the time of writing this study, Birdie Holloway was residing in Houston, Texas with her sister.

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[23] Witherington, 32.

[24] Interview with George Dickieson; personnel file on Birdie Holloway, Office of the Vice Chancellor, UNCG.

[25] Personnel file on Birdie Holloway, UNCG News Bureau, UNCG, Greensboro, North Carolina.

[26] Personnel file on Birdie Holloway, Office of the Vice Chancellor, UNCG.

Primary Research Questions

Research questions for the study were as follows.

1. How did each woman aid in developing the music education program at UNCG?
2. How did each woman affect change to improve music education in North Carolina?
3. How did each woman aid in developing statewide music education programs?
4. The North Carolina Music Teachers Association, the Southern Conference for Music Education, the North Carolina Music Educators Association, the National Federation of Music Clubs and the Music Educators National Conference shared a common goal of supporting growth, development, and improvement of public school music. What contributions through leadership and publications did each woman make to these organizations?

Secondary Research Questions

The research was also guided by secondary research questions stated below. The secondary questions satisfied the premise set forth by Heller and Wilson in that historical research "seeks not to isolate single causes but

rather to explain complex relationships."[27] The secondary questions further satisfied the preferences expressed by Gottschalk[28] and Skotheim[29] for historical studies that possess contemporary significance. Gottschalk and Skotheim believe that by understanding the historical development of a present problem, one may gain a better understanding of its current implications. Gottschalk suggests that "undismayed pursuit of the right answers to the persistent questions is of greater importance to society than definitive answers to questions that no longer matter."[30] Is there evidence that their gender created barriers against any of the women in their collegiate professions? If so, what effect did it have on their personal and professional lives and their effectiveness as music educators or their careers in music education? What personality characteristics, philosophies, and talents observed by colleagues helped or hindered each woman while working in music education?

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[27] George Heller and Bruce Wilson, "Historical Research in Music Education: A Prolegomenon," Council for Research in Music Education Bulletin 69 (Winter 1982): 8.

[28] Louis Gottschalk, Understanding History: A Primer of Historical Method (New York: Alfred A. Knopf, 1969), 172.

[29] Robert Allen Skotheim, The Historian and the Climate of Opinion (New York: Garland Publishing, Inc., 1985), 5.

[30] Gottschalk, 173.

Secondary questions also pertained to the subjects' family, educational, and professional backgrounds. What factors, circumstances, and philosophies motivated Alice Bivins, Grace Van Dyke More, and Birdie Holloway to pursue college teaching careers in music education in the South? What were the women's professional experiences before coming to Greensboro which may have affected educational philosophies, methods of instruction, and general teaching function in music education? Who were important teachers and others outside of education that may have influenced each woman?

The development of music education in North Carolina public schools was within a racially segregated educational system. Alice Bivins expressed her concern about segregation in a speech on rural education when she referred to inadequate rural black teachers.[31] While she expressed her concern, did the other two women address the southern racial issues in music education?

Associations with Nationally Prominent Music Educators

The three women were associated with nationally prominent figures in music education and, although the impact of an influence is difficult to determine, their associations with those music educators served as links to

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[31]Bivins, "A Plan for County Organization:" 203.

national movements in music education. Alice Bivins was associated with Julia Etta Crane. Bivins was a student and teacher at Crane Institute[32] and is pictured standing beside Julia Etta Crane in the 1916 Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors National Conference. The pictorial clue and Bivins' education at Crane School suggested the possibility of a student-teacher relationship between Julia Crane and Bivins. Letters to Julia Crane from Bivins and Crane's own writings about Bivins which were published in alumni news magazines of Potsdam College show a close association between the two. Bivins' first training in public school music was at Crane School; her methods of teaching and ideas had their origins at Crane.[33]

Bivins was a student and admirer of Charles Hubert Farnsworth, head of the Department of Music and Music Education at Columbia Teachers College, while studying for a bachelor's degree in music education in 1921-1922. She was on leave-of-absence from the State Normal College at

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[32] Personnel file on Alice Bivins, Crane School Archives, Crane School of Music, Potsdam College of the State University of New York, Potsdam, New York.

[33] Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors' National Conference (McKeesport, Pennsylvania: The Conference, 1916), insert at front of book; The Normal Magazine, volumes 20 and 21, Crane School Archives, Crane School of Music, Potsdam College, Potsdam, New York; Letters of Julia Crane, Crane School Archives, Crane School of Music, Potsdam College, Potsdam, New York.

the time. Bivins returned to teach three more years in Greensboro thus allowing North Carolina students to benefit from her experiences with both Julia Crane and Charles Farnsworth.

Bivins was also associated with Peter Dykema, who succeeded Farnsworth as head of music education at Columbia Teachers College. In 1925, the Department of Music and Music Education at Teachers College, Columbia University was expanding its music education curriculum. Peter Dykema added Alice Bivins to his faculty along with Norval Church, a specialist in instrumental music and conducting, and Louis Mohler, a specialist in appreciation and integration.[34] While Dykema and Bivins were close associates at Columbia Teachers College in New York, no clear evidence was found that showed her teaching had been influenced by Dykema's philosophies. Birdie Holloway was a student of Karl Gehrkens at Oberlin. She assisted him on publications and taught his music education courses for a year while he was on a leave of absence. Holloway credits Gehrkens as the greatest influence in her teaching.[35]

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[34]Larry Woods Reed, "The History of the Department of Music and Music Education, Teachers College, Columbia University-The Early Years: 1887-1939," (Ed.D. dissertation, Teachers College, Columbia University, 1982), 111 and 118.

[35]Birdie Holloway, Houston, Texas, to author, 20 April 1986; Birdie Holloway, Houston, Texas, to author, 31 March 1986.

Unlike Bivins and Holloway, Grace Van Dyke More was found to have had no strong influence from any individual teacher. She was, however, associated with many nationally prominent music educators in both her formal training and her work in the Music Educators National Conference. She served on the National Research Committee of MENC from 1934 to 1938 and on the National Board of Directors of the same organization from 1929 through 1933.[36] It is assumed that ideas and methods were transmitted to her through the professional associations.

In the first half of this century, the national network of prominent music educators was much smaller than that of the current time. Bivins, More, and Holloway allowed music students and teachers to be exposed to methods, philosophies, and standards which were shared by music educators nationally. Heller and Wilson write that "historical research in music education assumes a temporal bond which connects persons, events, ideas and the like."[37] The professional associations link the North Carolina pioneers in music education to the nationally prominent pioneers in music education and add further evidence to the fact that UNCG, as one of the earliest state institutions

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[36] Personnel file of Grace Van Dyke More, Office of the Vice Chancellor of Academic Affairs, UNCG.

[37] Heller and Wilson, 8.

in North Carolina for training teachers, was a progressive center for developing music education in the state. UNCG is known for originating the first state music contests in North Carolina as well as hosting many other contests, conferences, and workshops.[38] The demand for excellence among UNCG students in the public school music program was shared by Bivins, More, and Holloway; the UNCG public school music program became recognized by North Carolina educators for the quality shown in the teaching of its graduates.[39]

Related Research in North Carolina Public School Music

Unfortunately for North Carolina music educators, the scope of history of the state's music education development is limited because of a lack of historical documentation. Though there are many journal articles related to the state's public school music development, there are few major studies which trace development. Perhaps the most important North Carolina source for this study is Wade R. Brown's book, The North Carolina State High School Music

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[38] Grace Van Dyke More, "Music in the South," Yearbook of the Music Supervisors National Conference (Chicago, Illinois: The Conference, 1933): 90.

[39] Interview, Chrystal Bachtell; Elisabeth Van Noppen, interview by author, 29 October 1987, Morganton, North Carolina, tape recording.

Contest-Festival, a description of the developing contest-festival which also shows the growth of music programs in public schools through increased participation in the music contests.[40] Biographical studies are among the small number of historical studies in North Carolina music education. These dissertations include "James Cunningham Harper and the Lenoir North Carolina High School Band" by Frank M. Hammond[41] and "A Biography of Phillmore Mallard Hall with Particular Emphasis on His Contribution to the Development of Black School Bands in North Carolina" by Johnny B. Hodge, Jr.[42] Four master's theses have relevance to this study. These include "A Study of the Changing Role of the Music Specialist in the North Carolina Elementary Schools, 1950-1957" by Doris E. Kimel,[43] "Music Education in the Public Schools of Greensboro, North Carolina, 1920-1967" by Margaret T. Marsh,[44] "A Historical Study of the Growth of Public

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[40]Wade R. Brown, The North Carolina State High School Music Contest-Festival (Greensboro, N.C.: Women's College of the University of North Carolina, 1946).

[41]Hammond, (Ed.D. dissertation, University of North Carolina at Greensboro, 1973).

[42]Hodge, (Ph.D. dissertation, The American University, 1977).

[43]Kimel, (Thesis, Appalachian State University, 1958).

[44]Marsh, (Thesis, University of North Carolina at Greensboro, 1967).

School Music in North Carolina" by Florita P. Russell[45] and "Teacher Training in Music at the University of North Carolina at Greensboro, 1891-1966" by Joyce Witherington.[46] The present study provides more information on the growth of music education in North Carolina. Further research is needed to provide a more complete history of the development of North Carolina public school music.

Interviews

Personal interviews were an important source of data collection for this study. Persons interviewed were selected from the following groups associated with each subject.

1. Colleagues from UNCG, Oberlin Conservatory, Columbia University and other colleges and public schools where the subjects taught
2. Colleagues from professional organizations
3. Persons who worked with the subjects in any capacity related to music education
4. Fellow members of music clubs
5. Students
6. Friends
7. Relatives

Requests from persons interviewed were made for

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[45]Russell, (Thesis, North Carolina College at Durham, 1955).

[46]Witherington.

the following items.

1. Oral affidavit
2. Documents written by the subject
3. Documents written about the subject
4. Photographs

All persons were contacted by phone or letter for permission to be interviewed or to obtain documents. Interviews were conducted in person or by telephone. Of significant importance was an interview conducted with Birdie Holloway and her sister, Gladys, at Aftan Oaks Rest Home in Houston, Texas on June 11, 1988. This interview was conducted late in the study because of the delicate nature of Holloway's health. Interviews were conducted with colleagues, friends, and students other than the subjects' undergraduate students from UNCG which included the following.

George Dickieson (March 15, 1986), Associate Professor Emeritus from UNCG School of Music

Chrystal Bachtell (December 1, 1987), retired Supervisor of Music of the Greensboro Public Schools

Jeannette Dean (November 3, 1987), Secretary of Curry Educational Center

Carlotta Jacoby (October 28, 1987), retired music teacher

Inga Morgan (December 14, 1987), Professor at UNCG School of Music

George Henry (December 3, 1987), former instructor of music at UNCG and retired engineer from the Apollo Support Department of the General Electric Company, Daytona Beach, Florida

Helen Hosmer (September 22, 1987), retired Dean of the Crane School of Music

Marie Teague (November 12, 1987), Secretary to the Dean of the School of Music

Laura Anderton (December 2, 1987), Professor Emeritus of UNCG

Margaret Cass (July 17, 1987), former President of the Greensboro Euterpe Club

Some interviews were conducted by telephone and included the following.

Bill Young (October 22, 1987), retired from the Center for Public Television at UNCG

Woodrow McDougle (October 22, 1987), currently with the Center for Public Television at UNCG

Emma Lee Perritt (November 4, 1987), retired school teacher of the Greensboro Public Schools

Katheryn Brown Hodgkin (December 30, 1987), retired organist and organ teacher

The UNCG Alumni Association provided a list of 185 names and addresses of alumni who graduated as music education majors in the years 1922-1965. The list was divided according to the dates of the subjects' attendance years at UNCG. From the list provided, there were fourteen names of individuals who were students of Alice Bivins during the years 1917-1928. Fifteen students of More and fifteen students of Holloway were randomly selected for interview requests. Some individuals who went to UNCG during the years 1935-1950 were students of both More and Holloway. In all, forty-four interview requests were sent.

Of the fourty-four interview requests, fifteen preferred to be interviewed in person or by telephone, two preferred to write about their own experiences with the subjects, twelve preferred not to be interviewed, thirteen did not respond, and two request letters were returned marked "deceased." Some of the respondents who preferred not to be interviewed gave as a reason that they could not remember enough about Bivins (3), could not remember enough about More (1), or could not remember enough about More and Holloway (4). Five gave no reason for not wanting to be interviewed. Interview dates were scheduled by telephone with the fifteen who agreed to be interviewed.

Of the fifteen interviews, personal interviews were conducted with the following.

Elisabeth F. Van Noppen (formerly Elisabeth Fulton), class of 1923

Carlotta Barnes Jacoby (formerly Carlotta Barnes), class of 1926

Mildred Elizabeth Doub, class of 1928

Mary Wiegman (formerly Mary James Smith), class of 1934

Rachel Dunn (formerly Rachel Harrelson Warlick), class of 1955

Carolyn Clendenin (formerly Carolyn June Reid), class of 1960

Alice Crutchfield (formerly Alice Apple), class of 1963

Interviews were conducted by telephone with the following.

Lola Grey Harwood, class of 1925

Katheryn Brown Hodgkin (formerly Katheryn Elaine Brown), class of 1929

Margaret Little (formerly Margaret Pleasants), class of 1934

Maureen Lilburn (formerly Maureen Moore), class of 1938

Doris Bernhardt (formerly Doris Celeste Huffines), class of 1952

Martha Rierson (formerly Martha Leonard), class of 1958

Esther Frances Matthews (formerly Esther Frances Bagwell), class of 1949

Nona Pate Sullivan (formerly Nona Jule Pate), class of 1948

Alberta Thompson, class of 1923 and Tootsie Taylor (formerly Tootsie Massengill), class of 1948 preferred to write about their experiences. In all, seventeen former students out of the 44 who received interview requests participated in the study.

Sources

Other than personal interviews, primary sources for this study included state and national music education and general education journals, proceedings of music conference meetings, speeches, personnel files, personal letters, newspaper articles, personal records, and obituaries. The Music Educators National Conference Historical Research Center in College Park, Maryland, was a major resource for documentation of speeches, unpublished

articles and pictures.

While all of the archives of colleges and universities attended by the women were contacted for biographical information, theses, and unpublished articles, archives of the following institutions responded with information.

The University of Illinois at Urbana-Champaign

The University of Wisconsin at Madison

Colorado College in Colorado Springs

Mudd Library at Oberlin College in Oberlin, Ohio

Cornell College at Mount Vernon, Iowa

The University of Wisconsin at Milwaukee

The University of Denver

Columbia Teachers College in New York

Eastern Michigan University at Ypsilanti

Crane Music Library Archives at Potsdam College of the State University of New York

Crumb Library Archives at Potsdam College

The Greensboro Public Library

Crane School of Music of Potsdam College

The North Carolina State Public Library at Raleigh

The University Archives of Jackson Library at the University of North Carolina at Greensboro

Other institutions which yielded information upon request include the following:

The Denver, Colorado Public Library

The Champaign, Illinois Community Schools

The Office of the Registrar at the University of Denver

The North Carolina Association of Educators

The Haddon Heights, New Jersey Board of Education

The Crane School of Music at Potsdam, New York

The National Federation of Music Clubs

Columbia Teachers College in New York

The Milwaukee County Historical Society

The Merrill Area Public Schools in Wisconsin

The Milwaukee, Wisconsin Public Library

The Milwaukee Public Schools

The Library of Congress-Music Division

Forrest Home Cemetery of Milwaukee, Wisconsin

St. Paul's Episcopal Church of Milwaukee

The Wayne County Public Library of Honesdale, Pennsylvania

The Lincoln Public Schools of Lincoln, Pennsylvania

The Reference Library of the University of Illinois at Urbana-Champaign

The Office of the Registrar at Colorado College of Colorado Springs

The Euterpe Club of Greensboro

The Reference Department of the North Carolina State Public Library

The University of North Carolina Center for Public Television

The Office of the Registrar at the University of Wisconsin at Milwaukee

The Treble Clef Music Club of Wellington, Kansas

The Office of the Vice Chancellor of Academic Affairs at UNCG

The Music Office at the UNCG School of Music

The UNCG News Bureau

Hanes-Lineberry Funeral Services of Greensboro

The Guilford County Register of Deeds of Greensboro

The UNCG Alumni Association

The North Carolina State Department of Public Instruction

The Fulton County Public Library, Atlanta, Georgia

The Charleston, South Carolina Public Library

The Chatam County Public Library, Savannah, Georgia

Written correspondence was a valuable resource in both obtaining information about the three women and information on possible sources. Those sources whose letters contributed to this study include the following.

Gladys Holloway, Birdie Holloway's younger sister

Dr. Hal Abeles of the Music Education Department of Columbia Teachers College

Sally Skyrm of the Crane Music Library

Mrs. Erwin H. Johnson, historian of the National Federation of Music Clubs

Mrs. Margaret M. Stoffregen, former secretary to Peter Dykema at Columbia Teachers College

Mrs. Helen Dykema Dengler, Peter Dykema's daughter

Donald D. Armstrong, former Supervisor of Music for the Grand Rapids, Michigan Public Schools

Ralph Wakefield, former Dean of the Crane School of Music

Mrs. Joseph Holland, past President of the Milwaukee County Genealogical Society

E.W. Young, Jr. of the University of North Carolina Center for Public Television

Jeane L. Yigit, a Milwaukee genealogist

Birdie Holloway

Examples of other sources used for this study include dissertations, books, newspaper articles, journal articles, Greensboro Euterpe Club minutes, and Greensboro Euterpe Club yearbooks.

CHAPTER II

ALICE ELFRIEDA BIVINS: EDUCATIONAL BACKGROUND

Early Life in Milwaukee

Alice Elfrieda Bivins was born on April 17, 1888, in Milwaukee, Wisconsin, to Maro and Elizabeth Ann Bivins.[1] Maro Bivins was a member of the Milwaukee Police Department and his wife was a homemaker. Before joining the Milwaukee Police Department in 1885, Maro had been a carriage maker. Alice Bivins had a sister, Myra, who was five years older.[2] Bivins was surrounded by an extended family; her grandfather, Joseph, and her father's sister, Maria, an elementary school principal, lived with the family.[3] Bivins and her family were Episcopalians and as a young woman, she performed as a soprano soloist in many oratorios including the Creation and the Messiah at St. Paul's Episcopal Church

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[1] "Genealogy Research Report," Forest Home Cemetery and Chapel Gardens Mausoleum, Milwaukee, Wisconsin, 17 September 1987, 1.

[2] Milwaukee City Directory, 1873-1885, Milwaukee Public Library, Milwaukee, Wisconsin; Obituary, Necrology 28, 7 February 1892, 190.

[3] Milwaukee City Directory, 1886-1892; "Genealogy Research Report,"1; Dr. William Lamers, Our Roots Grow Deep-1836-1967, second edition (Milwaukee, Wisconsin: Milwaukee Public Schools, n.d.), 129.

of Milwaukee.[4] She continued her Episcopalian affiliation throughout her life.

Early Education

Bivins began her formal education in the public schools in 1894 at the Tenth District School, Number 2, in Milwaukee and remained at that school until June, 1902.[5] She studied piano with Liborius Semman, the Dean of the School of Music at Marquette University in Milwaukee, in 1902-1903.[6] Her older sister, Myra, was also musical and taught music in the Milwaukee Public Schools until 1918 when she became a cashier for the Chicago, Milwaukee, and St. Paul Railroad in Milwaukee.[7] While there is no knowledge of Alice Bivins' parents' interest in music, her sister obviously provided a model.

During Bivins' high school years, Frances Elliott Clark, a prominent figure in public school music in the

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[4] Officers Record, Alice E. Bivins, Teachers College, Columbia University, New York, 29 December 1925, 2.

[5] Application for Position as Teacher, Alice E. Bivins, Milwaukee Public Schools, Milwaukee, Wisconsin, 12 October 1908.

[6] The Clark Teachers Agency Special Music Blank, Alice Elfrieda Bivins, The Clark Teachers Agency, Chicago, Illinois, June 1915, Wade R. Brown Papers, University Archives, Jackson Library, University of North Carolina at Greensboro, Greensboro, North Carolina.

[7] Milwaukee City Directory, 1903-1935.

United States and the first chairman of the National Music Supervisors Conference (1907), was the Supervisor of Music in the Milwaukee, Wisconsin Schools (1903-1911). Among Clark's many accomplishments in Milwaukee were the programs of "great choruses of children singing from the masters." She became nationally recognized for her ability in training outstanding singing groups of children.[8] Bivins and Clark were destined to become colleagues in the Eastern Music Supervisors Conference, the Music Supervisors National Conference, and officers concurrently in the National Federation of Music Clubs.

Bivins graduated from the West Division High School of Milwaukee in June, 1906, having completed four years in a program of study known as the Ancient Classical Course.[9] In the same year, she joined the Arion Musical Club, a prominent music organization of Milwaukee, originally established in 1876.[10]

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[8] Eugene M. Stoddard, "Frances Elliott Clark: Her Life and Contributions to Music Education" (Ph.D. dissertation, Brigham Young University, 1968), 356-375.

[9] Application for Position as Teacher, Alice E. Bivins.

[10] Officers Record, Teachers College, 2. The Arion Musical Club first consisted of fifty outstanding male singers of the city; the formation of an auxiliary women's choir, the Cecilian Choir, followed. Their limited forces drew national attention when they performed Haydn's Creation at the Great Hall of the Exposition Building during the Festival of June 13, 14, and 15, 1884. "Arion Musical Club," Research Collections, Milwaukee County Historical Society, Milwaukee, Wisconsin.

Training in English Education

Upon high school graduation, Bivins enrolled in the Milwaukee Normal School (now the University of Wisconsin-Milwaukee[11]) to pursue a degree in elementary education. She originally studied to be an elementary school teacher, not a music teacher. She received her diploma in June, 1908 and went to work for the Milwaukee Public Schools. Her first job was as teacher of the fourth and fifth grades at the Cass Street School of Milwaukee with an annual salary of $50. She filed an application (dated October 12, 1908) for a different position within the Milwaukee Schools stating that she wanted to teach the third grade but could teach any grade below the seventh.[12] After a year of teaching in the public schools, she resigned and moved to Potsdam, New York where she enrolled in the Crane Normal Institute of Music in July, 1909.[13]

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[11]Mrs. Joseph Holland, corresponding secretary of the Milwaukee Genealogical Society, Milwaukee, Wisconsin to author, 26 August 1987; First Annual of the Milwaukee Normal School at Milwaukee, Wisconsin, (July 1886), 8, cited in Marvin Harold Koch, "Music Teacher Training in the Public Normal Schools of Wisconsin: A History Focused on the School at Milwaukee" (Ph.D.diss., Northwestern University, 1975), 108.

[12]Application for Position as Teacher, Alice E. Bivins.

[13]Officers Record, 1.

Crane Normal Institute of Music

The Crane Normal Institute of Music was founded by Julia Etta Crane in 1884. It was the first normal music school of the United States[14] and was also the first institute which was given permission by a state government (New York) to grant state certification to its public school music graduates.[15] As the school developed and Crane students obtained jobs in many parts of the United States, Crane Institute became known for the outstanding quality of its graduates.[16]

Julia Etta Crane

Besides being recognized by other music educators for her musical abilities, her educational philosophies, her successful teaching at the Normal Institute, and her energetic personality, Julia Crane was also known for her activities in national music associations. She lectured, sang, and presented papers throughout the United States. In 1897, she was appointed by Frank Damrosch to be a member of the committee on Public School Music of the National

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[14] William Doland Claudson, "The History of the Crane Department of Music, The State University of New York, College at Potsdam, 1884-1964" (Dissertation, Northwestern University, Evanston, Illinois, 5 August 1965), 2.

[15] Ibid., viii.

[16] Ibid., 69.

Teachers Association for which she later became vice-president.[17] The New York State Education Department requested that she create a high school course of study in music which whe wrote and had published in 1910.[18] That was the year of Bivins' enrollment as her student. (Eleven years later Bivins would perform a similar task of creating a course of study in music for the state of North Carolina.)

In 1889, Julia Crane published the Complete System of Musical Instruction from Primary through Normal School which was titled The Crane Manual. She continued to develop the Manual into discussions of all music work of the regular normal school classes. This included subject matter for classes in theory, an outline of preparatory work in teaching music, the entire course of study for the primary and intermediate music sections, lists of music and music reading systems, and philosophical and psychological principles surrounding music teaching. The Manual soon became popular and was used in teacher institutions across the United States. The eighth and final edition was published in 1923, the year of Julia Crane's death.[19]

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[17] Ibid., 66.

[18] Ibid., viii.

[19] Ibid., 70.

The underlying thesis of the Manual was that teaching must "rest on the child's taste, his various states of mind, and the development of his body."[20] When Crane began her work on the Manual, she was convinced that music could be taught using the principles of methodology resembling those of other subject areas.[21] Crane saw the "child at the center of the educational process" and believed the mission of education was to develop the total potential of each child including the emotions. She advocated that when a subject contributed to total child development, it should be included in the public school curriculum.[22]

She believed music should be for every child and that music contained marked educational value and disciplinary power. Crane also believed that music is a possession of the masses as shown in the following quote. ". . . Music has become mixed up with the schools and once in the school, it belongs to the masses, not to the aristocracy of art alone."[23]

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[20] Ibid., 106.

[21] Ibid., 105-106.

[22] Julia E. Crane, "The Value of Music in Education," Herald Recorder, Potsdam, N.Y., 18 January 1889; quoted in Claudson, 137.

[23] Julia E. Crane, "The Training of the Music Supervisor," Journal of Proceedings of the Twelfth Annual Meeting of the Music Supervisors National Conference (St. Louis, Missouri: 1919), 84; quoted in Claudson, 141.

Crane encouraged her teachers to be of a self-seeking character. She believed growth was not only important for the student but important for the teacher as well. She re-evaluated her own methods and experimented with emerging methods. She believed education should never be static and this required the teacher an "extension of experience, awareness of the need for improvement, and the willingness to accept and try the new."[24] Crane emphasized the necessity of attendance at professional meetings which she believed would continually invigorate, through the introduction of new techniques and ideas, enthusiasm for learning.

Julia Crane's Influence on Bivins

Alice Bivins' work and published speeches while at UNCG (to be presented in Chapter III) show her concern for developing the full potential of every child and her belief that music should be taught to all children. These beliefs were consistent with those of Crane, her teacher. Bivins also proved to be of a "self-seeking" character through her work in North Carolina and, later, at Columbia Teachers College in New York. She was an active participant in professional meetings and conferences and as her teacher, Crane, had emphasized the value of learning

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[24]Claudson, 148-150.

about the new, Bivins also emphasized the same value to her students.

Although the influence of one person's beliefs on another person's beliefs is difficult to prove[25] and while no record of Bivins' methods in teaching have been discovered, the philosophies behind her published speeches and the ideas imparted to her students strongly resembles Crane's beliefs in developing the full potential of every child and in allowing all children instruction in music. Peter Dykema believed that Bivins had become the "embodiment of Julia Crane's principles." He referred to their student-teacher relationship in a statement he prepared for Bivins' memorial service at Columbia University.

> Born in Milwaukee, she attended the public schools and the Teachers College of the city; then she went to the Crane Institute of Music in Potsdam, New York, where, to her lifelong benefit, she met Julia Etta Crane and became to an unusual extent the embodiment of Miss Crane's principles and practices. Later, she was a student at Teachers College where she found a sympathetic counselor in that kindly, philosophic professor, Charles Hubert Farnsworth. She combined to a rare degree his significant formulations of underlying principles in music education with the definite procedure, based upon years of practical experience, which she acquired from Miss Crane.[26]

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[25] Louis Gottschalk, Understanding History: A Primer of Historical Method (New York: Alfred A. Knopf, 1969).

[26] Memorial Program, "In Memoriam-Alice E. Bivins," Milbank Chapel, Teachers College, Columbia University, 15 January 1938, found in Crane Archives, Crane School of Music, Potsdam College of the State University, Potsdam, New York.

Experience at Potsdam

Alice Bivins began her studies at Crane Institute in July, 1909.[27] While in summer school, she enrolled in classes in notation, theory, and elementary form and melodic writing. During the regular school year, her course of study was as follows: four quarters of sight-singing, four quarters of ear training, four quarters of methods, one quarter of acoustics, one quarter of "elementary form" (beginning form and analysis) and melodic writing, two quarters of harmony, two quarters of harmonic analysis-"hearing," two quarters of harmonic analysis-"sight," one quarter of "advanced form," (advanced form and analysis) three quarters of music history, one quarter of piano, and two quarters of conducting. She completed five quarters of practice teaching in both the Normal Training School and the Potsdam public schools, where she taught first, fifth sixth, seventh, eighth grades, and high school classes.[28] It is obvious from Bivins' record that her studies for one year (1909-1910) at Crane Institute were intensive. She graduated on June 21, 1910, at the age of twenty-two and performed a vocal solo at her own

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[27] Alumni Record, Alice E. Bivins, Alumni and Parents Relations, Potsdam College of the State University of New York, Potsdam, New York, 18 May 1987, 1.

[28] Alumni Record, 2.

commencement exercise.[29] Her personnel record contains a statement that Bivins was a good pianist and accompanist, had a full, rich mezzo soprano voice, and was capable in many other subjects.[30] The course work and the practical music teaching experiences Bivins had at Crane and the exposure to the teaching model, Julia Crane, lay a strong foundation on which Bivins began a successful career as a music educator.

Bivins' teaching experience in the laboratory school brought her in contact with Helen Hosmer, a fifth grade student who would one day become Dean of Crane School. Hosmer had moved to Potsdam at the age of eight. The combination of the proliferation of Potsdam's musical surroundings, Hosmer's natural talent of absolute pitch and outstanding ability to play the piano produced in Hosmer a skill and understanding to perform beyond what was expected for her age.[31] She came under the guidance of Julia Crane and, as a fourth grade student in School No. 4, began to accompany for Crane's student teachers.[32] When she was in

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[29] "Commencement Exercises," The Normal Magazine, 17, no.1, October 1910.

[30] Alumni Record, 1.

[31] Bruce V. LeBaron, "Helen M. Hosmer's Philosophy of Music Education and Its Implementation" (Ed.D. dissertation, University of Florida, 1976), 192.

[32] Ibid., 192.

the fifth grade, she accompanied for Alice Bivins. Hosmer recalled that experience.

> She (Bivins) was a very sweet lady and I was kind of scared of her because I was just a kid; but she was most encouraging. I could read music then just as well as I could when I was twenty years old; they sang five or six songs every morning. In the afternoon they had another music period so that there were plenty of posts for the cadet teachers. Then they did more theory and they went into different areas of music. So I had a wonderful start being an accompanist and being around good teachers and models. With Miss Bivins, I can remember that I looked up to her and I thought she was wonderful. She was so kind and helpful. I don't remember many details because I was ten years old at the time and a ten-year-old would not have associated much with her teachers. Miss Crane had many students come from Wisconsin and California and places where she had done workshops. As I remember, Alice Bivins was from Wisconsin.[33]

In his dissertation, "Helen M. Hosmer's Philosophy of Music Education and Its Implementation," Bruce LeBaron established that Julia Crane, Hollis Dann, Thomas Alexander, Hosmer's New College experience at Columbia, Nadia Boulanger, and Robert Shaw were the strongest influences on Hosmer.[34] In an interview in September, 1987, Hosmer considered that, along with Julia Crane, Bivins was one of the earliest excellent teaching models she encountered. "I think she was responsible for some of my progress because I never forgot her from the time I was

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[33]Helen M. Hosmer, former Dean of Crane School of Music, 1929-1966, interview by author, 22 September 1987, Potsdam, New York, tape recording.

[34]LeBaron, 26.

in the fifth grade until I went to Columbia in '26."[35]

Early Career as a Music Educator

Alice Bivins took a position as the Music Supervisor of the Merrill, Wisconsin Public Schools after her graduation from Crane Institute in 1910.[36] Julia Crane wrote about seeing Bivins in Milwaukee while stopping in that city for a tour of schools with Frances Clark who was supervisor of music in Milwaukee.[37] Crane spoke of Bivins' new work as "a fine position in Merrill, Wisconsin." Crane's pride in Bivins' work is evident in her words.

> No one I met on my whole tour was more enthusiastic over what the Institute had done for her than was she, and her pleasure in her work spoke volumes for the good she is doing.[38]

Return to Crane Institute

Bivins left Merrill, Wisconsin after one year to return to Crane Normal Institute of Music, this time as a faculty member.[39] Crane reported the new faculty additions

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[35]Helen M. Hosmer, interview by author, 22 September 1987.

[36]Alumni Record, 1.

[37]Stoddard, 356-357.

[38]The Normal Magazine 17, no.1, October 1910, 31.

[39]Alumni Record, 1.

in The Normal Magazine which included Alice Bivins and Ellen Snyder, a 1900 Crane graduate, of Syracuse, New York.[40]

Bivins was actively involved with educating the students at Crane, even out of class, as shown by her trips with students to music festivals and concerts.[41] Bivins also continued to perform as a soprano soloist in Potsdam. Julia Crane wrote of one of Bivins' recitals.

> Miss Bivins is preparing a Recital of English Songs and Miss Snyder one of French Songs. Miss Snyder will also give again the Russian Song Recital which she gave last year. These, with the work of the High School Chorus on Coleridge Taylor's "Hiawatha's Wedding Feast," and a High School Concert given at the High School Conference, indicate a degree of activity in the Music Department which promises much progress for the participants, and opportunities for a broader musical experience to the listeners.[42]

Teaching Position at Ypsilanti

After her first experience as a teacher in higher education at Crane, Bivins accepted an offer to become an instructor in the public school music department at the Normal College in Ypsilanti, Michigan. She began

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[40] "Crane Normal Institute of Music," The Normal Magazine 18, no.1, October 1911, 15.

[41] "School Notes," The Normal Magazine 19, no.8, May 1912, 27.

[42] "School Notes," The Normal Magazine 20, No.5, February 1913, 22.

her work there in the fall of 1913.[43] She was also responsible for choral music in the Ypsilanti High School. Julia Crane wrote of Bivins' new experience in Michigan in The Normal Magazine.

> Miss Alice Bivins is now well started at the Normal College at Ypsilanti where she finds her work highly interesting. A fine Conservatory of Music has been carried on for many years in connection with the Normal College in which supervisors of music have been trained, but neither in this school nor in any other normal school of Michigan have those preparing to be grade teachers had any training in music. President McKenny has this year required every junior college student to take music twice a week for the whole year. It is this work that Miss Bivins is doing and while it must have its unpleasant features, it must certainly give her pleasure to have a hand in the inauguration of a piece of work so much needed in the state. It is certainly a pleasure to us to know that so competent a teacher as Miss Bivins is opening up this field of work in Michigan.[44]

Bivins continued to write to Julia Crane about her work at the Ypsilanti Normal College and high school and of her vocal studies with Eleanor Hazzard Peacock in Detroit. She kept Crane informed about her faculty recitals in Ypsilanti.[45] Bivins studied privately and performed as a soloist; she also sang with the Ypsilanti Choral Club from

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[43] Alumni Record, Potsdam College, 1.

[44] "Crane Normal Institute of Music," The Normal Magazine 20, no.1, October 1913, 19-20.

[45] "Crane Normal Institute of Music," The Normal Magazine 21, no.3, December 1914, 23; "Crane Normal Institute of Music," The Normal Magazine 21, no.6, March 1915, 18.

1913 to 1917 and performed as a soloist in the Ypsilanti Congregational Church.[46]

While she taught music in the high school and directed the college chorus, her main responsibilities centered around supervision of practice teachers and teaching music supervision methods courses. She also taught a music course (three term course) which was required of all juniors in the college (as Julia Crane mentioned in the Normal Magazine); the course was changed to a requirement for all freshman for the 1916-1917 school year.[47] The three methods courses she taught included Primary Music Methods, Grammar Music Methods, and Methods in High School Music and Conducting.[48] In the fall of her third year at Ypsilanti, she taught her courses in the new music building. She wrote to Crane about the difference it made in her teaching.

> I never realized what a difference a building makes. The students seem to have a better attitude to the music this year that they are coming to bright and sunny rooms. My room is very pleasant and we disturb no one and no one disturbs us, because the building is so well constructed.[49]

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[46] Officers Record, Teachers College, Columbia University, 2.

[47] Michigan State Normal College Catalogue, 1915-1916 (Ypsilanti, Michigan), 145.

[48] Ibid., 146.

[49] "Crane Normal Institute of Music," The Normal Magazine 22, no.1, October 1915, 22.

(Bivins did not enjoy the luxury of teaching in a building designated for music while in Greensboro. She taught her classes in buildings all over the campus.) Bivins was admired by faculty and administrative colleagues for her work as a teacher, singer, and conductor. When she left Ypsilanti in the spring of 1917, it was her decision to do so.

The Conditions Surrounding the Hiring of Alice Bivins for the State Normal And Industrial College in Greensboro

The North Carolina Music Teachers Association was organized on November 28, 1912, at the Twenty-ninth Annual Session of the North Carolina Teachers' Assembly. Wade R. Brown, head of the Music Department at the North Carolina State Normal and Industrial College, was elected president and W.J. Ferrell of Raleigh was elected secretary.[50] This organization began a strong effort to influence the State Board of Education to approve public school music as a course required in all schools. In the fall of 1916, Brown sent letters to North Carolina School superintendents requesting information on music in their schools and the

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[50] State Superintendent of Public Instruction, North Carolina Teachers' Assembly Proceedings and Addresses (Raleigh, North Carolina: E.M. Uzzell and Company, 1913), 35-38.

feasibility of offering credits for music. The following excerpts of letters are examples of responses to Brown's letters.

> In reply to your letter of October 30th, I will say that we have no music course whatever taught in our schools. I regret this fact very much, but it seems owing to lack of funds and it cannot be helped.
>
> In regard to allowing credits for music, I for one, should be perfectly willing for that to be allowed, but that seems to me to be a matter for the Colleges and not for the Superintendents of the Schools.[51]

. . .

> I beg to state in reply to your letter of the 30th that up to the present time we have not given credits for music. It is our misfortune in not being able to convince the City Fathers that we should have music taught in our city schools. We have, however, several exceptionally fine music teachers in the city who teach a large percent of our pupils. Since we feel sure that the work they do is of a high order we are making plans to give credits for music towards graduation.
>
> The report of your committee will be looked forward to with eagerness for I am sure it will be of great service to all schools such as ours.[52]

. . .

> Your letter just received. We give the same credit to music, whether piano, voice, or violin study, as any other study in the High School. If a girl takes music outside of school hours, she is credited with same and graded by the teacher giving her lessons. These grades are sent to the High School and recorded on our record sheets along with all other grades. Our musical supervisor directs the glee club

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[51]C.V. Neuffer, Superintendent of Goldsboro Schools, to Wade R. Brown, 31 October 1916, Wade R. Brown Papers, University Archives of Jackson Library, University of North Carolina at Greensboro, Greensboro, North Carolina.

[52]W.M. Marr, Superintendent of High Point Schools, to Wade R. Brown, 2 November 1916, Wade R. Brown Papers.

> and orchestra in regular school hours. Children are required to be present just as on any recitation. We require sixteen units for graduation and music ranks along with all other studies.
>
> My judgement is that this action is based on common sense. Pupils who are long in music when of high school age certainly ought to have the opportunity of pursuing the study of music seriously and thus help to make the world brighter and better.[53]

The first two letter excerpts are typical of the condition of music instruction in the public schools in 1916. The excerpt from the Raleigh School Superintendent shows that school system to be more advanced with the inclusion of music in its curriculum and granting credits to music study outside of the public schools. The Raleigh schools were among North Carolina's exceptions during that time. A report of 1917 written by Paul J. Weaver, head of the Music Department at Chapel Hill, showed that only 23 percent of the cities of North Carolina with a population over 3,000 had special teachers of music in their public schools.[54]

North Carolina music educators such as Wade Brown sought to make music a more important part of North Carolina public school curricula. Qualified public school music teachers were needed to make the inclusion of music

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[53] Frank M. Harper, Superintendent of Raleigh Township Graded Schools, to Wade R. Brown, 31 October 1916, Wade R. Brown Papers.

[54] Paul J. Weaver, University of North Carolina Extension Leaf, Volume 4, no.6, 1-10; quoted in Russell, 19.

in the public school curricula more viable.

Early Public School Music Training at the State Normal College

The Bachelor of Music Degree was instituted at the State Normal College in Greensboro in 1907 for students who wanted preparation in applied music, public school music teaching, or both.[55] Herman H. Hoexter was the first teacher in public school music at the State Normal College; he taught from 1906 to 1910.[56] Albert S. Hill followed him and taught for one year (1910-1911). Ethel Lewis Harris began teaching public school music in 1912, the year that Wade Brown became head of the Music Department. Brown wanted public school music instruction developed into a strong department at the College.[57] The same year of his arrival, the Public School Music Methods Course was added to the curriculum.[58] Music course offerings were boosted to three in 1914 which included a

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[55] Sixteenth Annual Catalogue, 1907-1908, 4, no.1, 48-49.

[56] Minutes of the Executive Committee of the Board of Directors of the State Normal and Industrial College (1906-1913), University Archives, Jackson Library, UNCG; Witherington, 8.

[57] Twenty-first through Twenty-fifth Annual Catalogue(s) 1912-1917, 3, no.1, 12; 4, no.1, 12; 5, no.4, 11; 6, no.4, 9.

[58] Twenty-first Annual Catalogue, 1912-1913, 34,68; Witherington, 14.

Supervisor's Course in Public School Music.[59] Ethel Harris left her position in 1917 which Alice Bivins assumed in the fall of that year. By the time Bivins came to the College, there were five educational institutions in North Carolina that offered programs in public school music for students. These included the Southern Conservatory of Music in Durham which offered courses in teacher training, general music, and sight-singing; Meredith College of Raleigh which required juniors and seniors to take courses in music pedagogy with lectures and practice teaching; Salem College of Winston-Salem which included teacher training in music, with study in piano and voice being a part of the curriculum; Flora McDonald College of Red Springs which offiered public school music in its teacher training curriculum; and Montreat College of Montreat which offered public school music in its teacher training program during summer school.[60] The A.B. Degree in Music Education was instituted in 1919 at the State Normal College in Greensboro to meet the demand for public school music teachers. The curriculum was devised solely for the music

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[59] Bulletin of the North Carolina State Normal and Industrial College, Summer Session 1918, 26, 46-48; Witherington, 15.

[60] State Superintendent of Public Instruction, North Carolina Teachers' Assembly (Raleigh, North Carolina: Edwards and Broughton State Printers, 1917), 52-53; quoted in Russell, 19.

education major.[61] This four-year music supervisors course was the first four-year degree of its kind in the South.[62]

Hiring of Bivins

When Ethel Lewis Harris left in 1917, her position required a well-qualified music educator whose personality was compatible with the public school music students and who was willing to assume a leading role as an advocate for strong public school music programs throughout the state. Brown contacted music educators throughout the nation in search for a teacher who could meet the qualifications for the position. There were many recommendations and applications for the public school music instructor's position.[63] Charles Lutton, Manager of the Music Department of The Clark Teacher's Agency of Chicago wrote to Brown, describing three candidates whom he considered qualified for the position. Bivins was Lutton's first choice. His recommendations for Bivins follow.

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[61] Twenty-eighth Annual Catalogue, 1919-1920, 9, no.4, 53.

[62] Elizabeth Ann Bowles, A Good Beginning: The First Four Decades of the University of North Carolina at Greensboro, 110; in 1922-1923 the Bachelor of Music degree was changed to Bachelor of Science in Music. This degree could be in piano, violin, voice, organ, or public school music.

[63] Wade R. Brown Papers.

> I am enclosing herewith the papers of several A#1 candidates for the Public School Music position. I can vouch for the desirability of these ladies. I know them and feel sure that they can handle the work and make it attractive.
>
> Miss Bivins will write you at my request. She is now teaching at the Ypsilanti State Normal School in the training school. When I wrote her of the position she answered as follows, "Your letter concerning the Greensboro position sounds very attractive. It looks like an opportunity to do things. Shall be glad to be put in touch with the director of the school." Miss Bivins attended the Supervisors Conference, and was frequently found with Miss Julia Etta Crane of Potsdam. I have met Miss Bivins a number of times and know her quite well. She is alive to the many problems of Public School Music and knows how to handle them. She has the faculty of making the girls in the training school like music and work at it without getting "peeved" at her because she makes them "toe the mark." She is one of the best in the country.[64]

On April 9, 1917, Alice Bivins wrote the following to Wade Brown.

> Mr. Lutton of the Clark Teacher's Agency has asked me to write to you concerning the position you have in your music department.
>
> If you are interested in me as a candidate for the position after receiving my papers which I think have been sent to you, I shall be glad to have you correspond with me.[65]

On April 24, 1917, Charles Lutton wrote Brown asking him whether he had made a decision on a candidate. He added at the end of his letter "I think that Miss Alice Bivins of

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[64] Charles Lutton, Manager of the Music Department of the Clark Teacher's Agency, to Wade Brown, 2 April 1917, Wade R. Brown Papers.

[65] Alice E. Bivins, Ypsilanti, Michigan, to Wade Brown, Greensboro, 9 April 1917, Wade R. Brown Papers.

Ypsilanti is about the best on the list we have sent you!"[66]

Lutton sent a resume on Bivins and seven recommendations from her teachers and teaching associates. The recommendations were from Frederick Alexander, the director of the Conservatory at Michigan State Normal College, R.M. Tunnicliffe, supervisor of the practice school at Crane Normal Institute of Music, George A. Manning, principal of the Normal High School at Ypsilanti, Michigan, Eleanor Hazzard Peacock, a teacher of singing and concert soloist of Detroit, Michigan, D.H. Roberts, Superintendent of the Training Department at Michigan State Normal College, Charles McKenny, president of the Michigan State Normal School, and Julia Etta Crane.

The recommendations cite the success of Bivins' work in Ypsilanti and Potsdam. President Charles McKenny's recommendation was based on knowledge of her work when she was a student at the Milwaukee Normal School.

> Miss Alice Bivins is a young woman of splendid character, of good appearance, and good musical training. I have known her since her student days. She was one of the best in a large class of students graduating from the Milwaukee Normal School. She was thought well of by both teachers and pupils. She has taught successfully since graduating from the Normal School and also successfully since graduating from the School of Music. I have no doubt of her ability to fill a place of teacher to the satisfaction of those who employ her.

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[66]Charles Lutton to Wade R. Brown, 24 April 1917, Wade R. Brown Papers.

Julia Etta Crane expressed the following opinions about Bivins.

> You may say to anyone who asks that I recommend Miss Bivins without reservation. She has been on my faculty for about two years and her teaching is even better than I knew when I employed her, and I invited her to come, because I considered her one of the strongest teachers of my entire acquaintance. She is a gifted musician, both as singer and pianist. I know few people in all the field of music teaching who equal her.

Professor Tunnicliffe wrote the following short, concise recommendation.

> Miss Bivins is an excellent teacher--one of the best I have ever seen and you are safe in recommending her.
>
> She is a charming young woman, of excellent character and a woman of culture. She has all the requirements for the best position in Public School Music.

George Manning described Bivins in the following paragraph.

> Her general educational equipment is above average, her training has been excellent in the theoretical as well as the practical, and her fitness for the work desired is of a high order. Her success this year has been highly spoken of her in Ypsilanti as well as in Detroit. She is ambitious and enthusiastic, good looking, fine figure, and combines an engaging manner with a thoroughly dependable and well-balanced character. I hesitate to endorse her good work for I realize we may lose her next year.

Professor Alexander's recommendation shows a hint of the reason Bivins was looking for a new position.

> Miss Bivins, who is assistant in Music in the Michigan State Normal College at Ypsilenti, is a very talented teacher. She has an exquisite soprano voice and sings with splendid success always. I hope she will not leave Ypsilenti, since I consider her one of

> the most valuable teachers we have ever had. Another year we shall be in a position to advance her salary. I recommend her with enthusiasm.

Professor D.H. Roberts further substantiates the probable financial reason for her wanting to leave in his recommendation.

> Miss Bivins has been a teacher in the public School Music Department of the State Normal College for the last three years and has made a very decided success in every way. She is a young woman of very pleasing personality and, as evidenced by her work, has a sound scholarship in her chosen line. She is especially good in conducting chorus, and has had splendid results in that line with us. I shall personally dislike to lose Miss Bivins very much, but if she can do better financially, or can be placed at the head of the work in some good institution, I shall do all in my power to assist her.

Eleanor Hazzard Peacock's letter gives more evidence as to a possible reason for Bivins' inquiries about other jobs.

> I wish it were as great a pleasure to write every letter of commendation as this one. Miss Bivins is a rare find for any institution. She is beautifully equipped in every way for any position as Supervisor. Her voice is a pure sweet soprano under admirable control. Her personality is charming--character above reproach, and her hold upon, and influence with her pupils are remarkable. Her standard of musical excellence is high and she is an untiring worker. Everybody at the Michigan State Normal School where I have known her and her work is unanimous in praise and if she severs her connection with that institution it will be of her own volition and a great loss to the institution. They can ill afford to let teachers of Miss Bivins' caliber slip through their fingers for the sake of saving a few dollars to put extra coats of plaster on the walls of auditoriums.[67]

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[67] Lutton to Brown, 2 April 1917, Wade R. Brown Papers.

As late as August, 1917, Wade Brown had not chosen a public school music teacher. Bivins who was then in Milwaukee, sent a letter of inquiry to Brown dated August 10, 1917.

> I just had word from Mr. Lutton that you are going to put in a new teacher of Public School Music. I wonder if you are keeping my application of early in the season in mind. If so, will you write me something in detail of the school and scope of work?[68]

From the correspondence of the months of August and September, it appears that Brown preferred to hire a man for the job of music supervisor. On August 22, 1917, Peter Dykema, who was in charge of music at a camp for soldiers at West Olive, Michigan, wrote to Brown. He recommended Miford Witts of Madison, Wisconsin for the position in Greensboro and gave a lengthy description of his suitability.[69] Brown received a letter from Clare Osborne Reed, Director of the Columbia School of Music in Chicago, regarding the status of the men in the music department in Chicago.

> We received word from Mr. Potter of whom we wrote you on the 15th in which he says that he is permanently located as Supervisor of Music in Aurora, Illinois and would not be interested in making a change. The rest of the men in this department have been placed and it leaves us consequently without a

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[68] Bivins, Milwaukee, Wisconsin, to Brown, Greensboro, 10 August 1917, Wade R. Brown Papers.

[69] Peter Dykema to Wade R. Brown, 22 August 1917, Wade R. Brown Papers.

> candidate to suggest unless you would consider a suitable woman and if so and you would care to write stating salary you would pay, we would then be very glad to put you in touch with someone who we believe would do the work very well and who has had experience which would especially fit her for such a position.[70]

On August 24, 1917 Charles Lutton wrote to Brown informing him that he had written Osbourne McConathy for a recommendation on a man that Brown was considering. He went on to state the following.

> I have made quite a survey of the country for such a man as you want. I wrote to Mr. Giddings of Minneapolis. His answer reads as follows: "I know of no such paragon for $1500.00." I wrote to Miss Julia Crane of Potsdam, New York and she replied: "Every man we have ever graduated so far as I know is earning $1500 or more. Sorry I cannot help you." I also wrote to the University of Michigan and they have no one to suggest. Several others to whom I have written are of the same mind.[71]

A letter dated September 11, 1917 from Peter Dykema to Wade Brown is a final example of the status of Brown's desire to hire a man.

> On my return to Madison, I learned that Milford Witts has felt he could not accept the position with you. I feared that such would be the case since the knowledge of it came to him at the time when he was beginning his new year with the church, and it would have been very difficult for them to have replaced him. I trust that his refusing to come has not badly deranged your plans. I confess, however, that at the moment I am unable to think of any other man whom I can recommend. There are some good women who would still be available I think. If you want to know about them, kindly let me hear from you. Moreover, if later

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[70] Clare Osbourne Reed, Chicago, Illinois, to Wade Brown, Greensboro, n.d., Wade R. Brown Papers.

[71] Lutton to Brown, 24 August 1917, Wade R. Brown Papers.

> on you still desire a man, I shall be happy to assist you.[72]

Brown's reasons for desiring a man for the public school music position can only be left for speculation. Obviously, he was not able to pay a nationally competitive salary for a man in the field so his next choice was the best woman who would come to North Carolina. The first evidence in Brown's correspondence of Bivins being hired is in a letter from Charles Lutton dated September 25, 1917.

> I am glad that Miss Bivins is right on the foot. She has some of the best work in Public School Music that I know. I was up in the air for some time on the Music Supervisor work. Mr._____ wanted to go to you and would have gone for $1700 and next year when we go to the Music Supervisor's Convention I want you to meet him.
>
> I was not overly enthusiastic about Mr. _____ although he is a good man. I feel the same as you do that the man from Indiana is a good man and is growing. I did not put him up because I thought he was subject to draft and therefore eliminated him.[73]

Though Alice Bivins was Brown's second choice to his hiring a man for the position, her excellent qualifications were proven through her teaching and work in the Public School Music Division. Bivins worked closely with Brown. As head of the Department of Music at the State Normal College, he was often consulted by superintendents and principals on matters involving public school music

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[72]Peter W. Dykema, Madison, Wisconsin, to Wade Brown, Greensboro, 11 September 1917, Wade R. Brown Papers.

[73]Lutton to Brown, 25 September 1917.

including teaching candidate qualifications. Brown relied on the opinions of Bivins as indicated by his correspondence. He made the following comments to Julius Foust regarding an assistant for Bivins (February 20, 1919).

> Complying with your request, I am enclosing in the correspondence bearing on Miss Gaylord, being the young lady I spoke to you of whom Miss Bivins and I wish to recommend for assistant in Public School Music. You will notice that she is highly recommended by the head of the school where Miss Bivins received her best training, the Crane Normal Institute of Music.[74]

On April 3, 1922, Brown asked Bivins to recommend a man for the position of music supervisor for the Durham Schools.[75] Bivins had heard Bori, a singer, perform in New York and was impressed with her performance. As a result, she recommended her to Brown who arranged for her to perform in Greensboro.[76] A letter dated June 5, 1922 to Superintendent M.B. Dry of Cary, North Carolina exhibits Brown's confidence in Bivins and Bivins' work within North Carolina Public Schools.

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[74]Wade R. Brown to Julius I. Foust, President of the North Carolina State Normal and Industrial College, 20 February 1919, Wade R. Brown Papers.

[75]Brown to Bivins, 3 April 1922, Wade R. Brown Papers.

[76]Alice Bivins to Wade R. Brown, Wade R. Brown Papers; John W. Lyman, translator of Bori's Spanish songs, 1816 Aeolian Hall, West 42nd Street, New York, to Wade Brown, Greensboro, n.d., Wade R. Brown Papers.

> Just received your letter of the 2nd in which you informed me that you have elected Miss_____ to take charge to teach piano. I will notify Miss Bivins, Head of our Public School Music work and will ask her to take special pains to guide Miss _____ in the Cary Schools.
>
> I am very anxious that you should succeed in Public School Music in Cary. You have a superior young woman in Miss _____. She is a remarkably fine pianist and will succeed well as a teacher.
>
> I would have very much preferred for you to secure Miss _____ to teach Public School Music as she is a stronger student than Miss _____. I hope, however, that with Miss Bivin's cooperation, Miss _____ will be able to do your work well.[77]

The above letter shows a reliance of this particular school system on the expertise and guidance from the College Public School Music Division and Bivins. Guidance and influence in other state school systems is also apparent in the work of Grace Van Dyke More and Birdie Holloway. Bivins, More, and Holloway contributed to the development of North Carolina public school music programs by working directly with those programs, in addition to their regular collegiate duties.

While on the faculty at North Carolina State Normal and Industrial College, Alice Bivins kept her Crane School Alma Mater informed of her activities. Two Normal Magazine articles of 1918 describe her life in Greensboro.

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[77]Wade Brown to M.B. Dry, Superintendent of the Cary Schools, 5 June 1922, Wade R. Brown Papers.

> The change to North Carolina has been of interest to Miss Alice Bivins who is head of public school music in the State Normal College of Greensboro, this being her first experience in the south. She is fortunate to live in a lovely home where she has the use of all the house, and with people who have a car with which they are generous, thus giving her an opportunity to see something of that country. The school, which is at least a mile from the heart of the city, is a four year Normal College, all courses leading to degrees. It is strictly a girls' school, the girls living in dormitories on the campus. The teachers live in homes near the campus and board at the college dining room. There are 700 girls enrolled this year, all over that number being turned away because of lack of dormitories. Miss Bivins has seven hours a week in the college and the training school work under her supervision.[78]

Bivins resided with Charles J. Angle, his wife, Carrie, and their daughter, Mary, who was also on the faculty at the North Carolina State Normal and Industrial College.[79] She resided with the Angle family throughout her tenure in Greensboro.[80]

Within her first year in Greensboro, Bivins sent a letter to Julia Crane. A portion of that letter was recalled in The Normal Magazine by Crane.

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[78] "Crane Normal institute of Music," The Normal Magazine, 24, no.4, January 1918, 16-17.

[79] Hill Directory Company's Greensboro, North Carolina City Directory, 1925, 100, 121, 661.

[80] Hill Directory Company's Greensboro, North Carolina City Directory, 1918-1925.

Miss Alice Bivins was at the meeting of the National Conference of Music Supervisors in Evansville, Indiana last month and writes that she and Clara Thomas were the only "Crane" representatives who attended the Conference this year. She says it was a good convention, although smaller than usual. The Commencement at the State Normal and Industrial College in Greensboro, North Carolina, where Miss Bivins is head of the music department, is near at hand as the school closes there May 20th, so of course the Music Department is very busy just now.[81]

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[81] "Crane Normal Institute of Music," The Normal Magazine, 24, no.8, May 1918, 24.

CHAPTER III

BIVINS' CAREER AT THE NORTH CAROLINA COLLEGE FOR WOMEN

The North Carolina State Normal and Industrial College in Greensboro (now UNCG) was founded by Charles Duncan McIver on October 5, 1982, and was the only state supported college for women at that time in North Carolina. The name of the college was changed in 1919 (during Bivins' tenure in Greensboro) to the North Carolina College for Women.[1] Bivins' new position required her to work as a teacher in the Music Department and in the Curry Demonstration and Practice School, both of the College. The demonstration and practice school was established by McIver in 1893;[2] the building which housed the school where Bivins taught was erected on February 17, 1902.[3] The school originally contained grades one through seven; by the time Bivins came to the school in 1917, the upper grades, eight through eleventh, had been added. The first Curry class (eleventh

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[1] Bowles, A Good Beginning: The First Four Decades of the University of North Carolina at Greensboro, 3; North Carolina College for Women, Report of the Board of Directors, 1892-1930 (Raleigh, N.C.:Josephus Daniels, State Printer and Binder, 20 December 1892), 16-17, 142.

[2] Ibid., 95-96.

[3] Ibid., 70.

grade) graduated in the spring of 1917.[4]

The hiring of Bivins who had been a successful public school music instructor was a later development of a plan conceived by Julius I. Foust, President of the College who succeeded McIver. Foust wanted the Music Department to be developed to a status comparable with excellent music departments across the country. He also wanted the department to be committed to training excellent teachers of music. He hired Wade R. Brown, the director of music at Meredith College in Raleigh since 1902, as head of the Music Department in 1912.[5]

Brown immediately increased music offerings and defined specific policies and requirements for entry into the Music Department which were published in course catalogues.[6] A year after the hiring of Bivins (1918-1919), the number of music course offerings had doubled those offered the previous year.[7]

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[4] Ibid., 105.

[5] Mrs. George C. Eichhorn, "Death Revives Old Memories of Music Festival Founder," Greensboro Daily News, 22 May 1950.

[6] Witherington, 13-14; Twenty-first Annual Catalogue, 1912-1913, 3, no.1, 34, 68.

[7] Witherington, 15.

Public School Music Curriculum Development at North Carolina College for Women during Bivins' Tenure

When Alice Bivins came to the North Carolina State Normal and Industrial College, the Music Department offered a Bachelor of Music Degree to students who wanted preparation for teaching applied music, public school music, or both. Special attention was given to these areas in the junior and senior years. Seniors who wanted to be public school music teachers took the Public School Music Methods Course which met three hours per week.[8] Bivins was responsible for teaching this course and the Public School Music Course which was an elective for freshmen seeking a degree in elementary education (then referred to as the Bachelor of Pedagogy). The latter class met three hours per week and students surveyed "subject matter" which the elementary teacher was required to teach.[9]

Bivins taught four courses in her first summer session at NCCW (1918) which included two courses for classroom teachers (Primary Music for Grade Teachers and Primary Music for Grammar Grade Teachers) and two courses for music majors (Primary Music Methods and Grammar Grade Music Methods). The focus of the summer session was to offer further training to women whose jobs inhibited their

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[8] Annual Catalogue, 8, no.1, 92-93.

[9] Ibid., 92-93.

attendance during the regular school year.[10]

In the 1919-1920 school year, the A.B. Degree in Music Education was established in the College curriculum. The course prepared students in music, academics, and education for public school music teaching. This was the first time a Southern college offered a major in public school music.[11] The following year, the title of the A.B. Degree in Music Education was changed to the B.M. Degree in Public School Music and the curriculum was restructured.[12] The public school music course remained unchanged until 1922 when the Bachelor of Music Degree was converted to the Bachelor of Science Degree in piano, organ, violin, voice, and public school music. In his report to the Board of Directors in September, 1922, Wade Brown spoke of the new courses and the continuing problem of supplying enough music teachers for the state public school systems.

> This is the first college in the Southern States to offer a four-year course for supervisors of music. The course offered follows closely the general outline recommended by the Supervisors National Conference at their annual meeting last year. It is interesting to note that there are eleven sophomores enrolled in this course.

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[10] Bulletin of the North Carolina State Normal and Industrial College, Summer Session, 1918, 46-48; Witherington, 15.

[11] Annual Catalogue, 9, no. 4, 53; Bowles, 110.

[12] Annual Catalogue, 10, no.3, 52.

> It is interesting to note that practically all students graduating from the School of Music enter the profession of music teaching, yet each year we are unable to supply fifty per cent of the teachers requested of us.[13]

During the school year of 1922-23, Bivins taught both junior and senior courses of Public School Music Methods and supervised student teaching. Seniors were required to teach five hours each week; conferences with Bivins were scheduled daily for constructive criticism and planning new lessons. Group conferences with Bivins were often scheduled to discuss problems. Students were provided experiences in as many grades and as many phases of work as was possible.[14] As the public school music department grew in course offerings and number of students, Bivins' teaching load mandated assistance in teaching. For the year of 1919-1920, a public school music assistant, Phoebe Gaylord, was hired; she was replaced the following year by Esther G. Crockett.[15] Another assistant, Matilda Morloch, was hired on a part-time basis in 1921, providing Bivins two assistants.

In the 1921-1922 school year, Bivins was on leave-of-absence studying at Columbia Teachers College in New York.

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[13] Wade R. Brown, "Report of the Dean of the School of Music," Biennial Report of the Board of Directors, 15 September 1922, 33-34.

[14] Annual Catalogue, 12, no.3, 149, 155.

[15] Annual Catalogue, 9, no.4, 12; Twenty-ninth Annual Catalogue, 10, no.3, 12.

During that time, Harriet Johnson was hired to fill her position. Johnson was unable to finish the year, so Morloch was secured full-time to complete the work of the second semester.[16] Esther Crockett left after the spring semester of 1922 and was replaced by Sarah Elma Hancon.[17] Bivins, Morloch, and Hancon comprised the Public School Music Department through 1925.[18]

During Bivins' eight years in Greensboro, her public school music classes were primarily scheduled in Curry Building but also in different buildings all over the campus. She left the college in 1925 before she had the opportunity to teach in the new building of the School of Music. The School of Music occupied its new $200,000 home in September, 1925.[19] (The Department of Music became a School of Music through a reorganization of the departments and faculty at the College in 1922 which will be discussed later in this chapter.)[20]

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[16] Annual Catalogue, 11, no.3, 18, 21, 149; Alice Bivins, New York, to Wade Brown, Greensboro, North Carolina.

[17] Annual Catalogue, 12, no.3, 24, 25, 148.

[18] Annual Catalogue, 1923-1924, 12, no.1, 146, 149-153; Annual Catalogue, 1924-1925, 13, no.4, 180, 184-190.

[19] "Report of the Board of Directors," Bulletin of the North Carolina College for Women, December 1926, 52; quoted in Witherington, 22-23.

[20] President J.I. Foust, North Carolina College for Women, Greensboro, to members of the faculty, NCCW, Greensboro, 9 February 1922, Wade R. Brown Papers, University Archives, Jackson Library, UNCG.

High School Music Contest Work

As a faculty member in the Department of Music Bivins served on various College committees;[21] most of her committee work was involved with the North Carolina High School music contests which began with the first contest in 1919. There are a number of letters within Wade Brown's correspondence pertaining to the state contests that are addressed to Alice Bivins.[22] Brown added a choral category in the third contest of May 7, 1922. However, there were only two high schools, from Greensboro and Burlington, which entered in the category for girls' glee clubs. He wanted to have more choruses participate in the fourth state contest of April 19-20, 1923.[23] So with confidence in her abilities, he placed Bivins in charge of the committee on choruses. She was able to secure entries in the following categories: Girls Glee Club, Class A and Class B (Division of A and B were based upon each school's total enrollment); Boys Glee Club, Class A; Mixed Chorus,

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[21] Minutes, North Carolina College Faculty Council, 13 June 1922, 29, 69, 82, University Archives, Jackson Library, UNCG, Greensboro, N.C.

[22] Wade R. Brown Papers, University Archives, UNCG.

[23] Wade R. Brown, The North Carolina State High School Music Contest-Festival (Greensboro, N.C.: Woman's College of the University of North Carolina, 1946), 13.

Class B; and Girls Quartets and Mixed Quartets.[24] (There were competing entries in each choral category.) To further promote interest in the choral contest, Bivins secured an adjudicator of national reputation, Edwin N.C. Barnes, Supervisor of Music of Washington, D.C. and a former president in the Supervisors' Conference. He judged the choral events and was guest speaker at the Teachers Conference held in conjunction with the contest.[25]

Bivins continued to head the choral committee (until she left Greensboro in 1925) after her initial success in persuading more schools to participate in the contest. For the contest of 1924, she notified schools of the upcoming event and chose six choral compositions of equal difficulty for each of the different categories of girls glee clubs, boys glee clubs, mixed choruses, girls and boys choruses, and mixed quartets.[26]

Wade Brown wrote to Frank Beach at Kansas State Teachers College on October 6, 1925 regarding the success of the North Carolina high school music contests. Alice Bivins had informed Beach that Brown had collected data on

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[24]Memo, Wade Brown, Greensboro, to Alice Bivins, Greensboro, n.d., Wade R. Brown Papers.

[25]Brown, 14.

[26]Wade Brown, Greensboro, to Bivins, Greensboro, 20 Sept. 1924, Wade R. Brown Papers.

contests of the South; Brown replied to Beach's inquiries on that subject.[27]

> We are making a fair progress in the development of the state high school contest in North Carolina, and it is proving a great stimulus to the study of music of all kinds in the high schools. . . The past year was our sixth high school contest and we had more than one thousand students represented. I expected only seven hundred and fifty.
>
> As far as I know there are no other organized high school music contests in this section of the south. . .[28]

Brown was obviously pleased with Bivins and the progress of music education in North Carolina toward the end of Bivins' tenure at the College. On February 4, 1924, Brown wrote to W.A. Potter of Raleigh, a member of the North Carolina Music Teachers Association committee for the music memory contest. Brown emphasized the success of music education in the state.

> . . . I want to say that I think we have every reason to be greatly encouraged in North Carolina along the line of introducing music into the schools of the state.
>
> During the past three years we have added a number of well-trained men as supervisors and we also have several excellent women in the schools as supervisors. In twelve of the most important towns of the state we have now well worked out courses of Public School Music and those are headed up by people who have had special training for the work, and most of them by directors who have come from other schools in cities from the north and west.
>
> Those of us who have been studying carefully the progress of music in the public schools feel that

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[27] Dean Frank Beach, Emporia, Kansas, to Wade Brown, Greensboro, 29 September 1925, Wade R. Brown Papers.

[28] Wade Brown, Greensboro, to Dean Frank Beach, Emporia, Kansas, 6 October 1924, Wade R. Brown Papers.

> great progress has been made in the past five years, and as I have said before I feel that we have great cause to be thankful that such progress has been made.
>
> Of course, we have not as yet touched the rural schools and the schools in the villages. There remains a great deal to be done, but I think we should thank God for what has already been done.[29]

Alice Bivins had most certainly played a major role in that success.

Wade Brown/Alice Bivins Correspondence

The professional relationship of Bivins and Brown during Bivins' tenure at NCCW is narrated in the correspondence between the two. The letters show the confidence Brown held in Bivins; they also show her willingness to work beyond the boundaries of her prescribed collegiate duties. Several letters allude to her being pursued by other colleges, a fact she did not hesitate to relate to Brown. Her concern for advancement and salary increases is expressed in some of her correspondence to Brown.

At the end of two years of teaching, Bivins wrote to Brown on June 2, 1919 from Atlantic City, New Jersey. She had been asked by Brown to correspond with John W. Beattie (he would become president of the Music Supervisor's National Conference in 1921), who was planning to come to

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[29]Wade Brown, Greensboro, to W.A. Potter, Raleigh, 14 November 1924, Wade R. Brown Papers.

Greensboro. She wanted Beattie and his wife to "think Greensboro is as nice as it is." She had gone to New Jersey to recover from an unidentified illness which had affected her at the end of the school year and of which she felt "lucky to get through as well as I did." The salt air had helped her appetite and she regretted not being able to teach in summer school. The first mention of being recruited for another position is within this letter.

> By the way, Detroit has offered me the same position it did in February, only with more salary than then. The letter from Miss Starr was forwarded here. The salary is very attractive, but not the work [to] me. However in these days of high cost of living, salaries are not to be scorned, especially in a city offering such advantages as Detroit.

She then moved to the question of her rank and salary at the State Normal College.

> Have you yet had an opportunity to speak to Dr. Foust about the rank given me in the Catalogue and has next year's Catalogue already gone to print?
> Do you think Dr. Foust is contemplating my salary? I know Dr. Cook has or is going to recommend a raise for the Training School Supervisors and I wondered whether I should write to him telling him about Detroit or whether you would say something to him.

She softened her frankness about rank and salary with the following justification.

> Already, I hear you fume, "There she goes again"--but when one has to think of years ahead in these days, money must be considered. Can't live on air and in a profession such as ours it costs to keep abreast of the time. Can't afford to just sit and vegetate, you know. It costs to keep professional magazines, to go to conventions, etc., etc.

She ended her letter by saying she expected Brown and his wife to visit her while on a trip to Wisconsin.[30]

Brown replied to Bivins letter June 11, 1919. He wrote that Mr. and Mrs. Beattie were to be given rooms in one of the dormitories upon their arrival. He wrote in regard to the improvement of her health in hopes she would "be in good shape for the opening of the session in September."

Bivins' inquiries about rank and salary were unsuccessful and Brown advised her against working in Detroit. He also told her he had decided not to travel into Wisconsin.

> It was too late to make any arrangements as regards re-classification of the faculty in this catalogue. However, we shall try and work it out next year. I have not seen Dr. Foust recently, at least, since receiving your letter and do not know whether he contemplates raising your salary or not. If you are especially interested in that line, I would advise you to write him direct. His address is 814 Forsyth Building, Atlanta, Ga. I shall not see him before leaving on our trip on June 16th. It would delay our arrival in Kansas most too late.
>
> Would advise you to have nothing to do with Detroit. Your work here is a much larger field then it would be there.[31]

No other correspondence between Bivins and Brown has been found until the fall of 1921 when she took a leave-of-

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[30]Alice Bivins, Atlantic City, New Jersey, to Wade Brown, Greensboro, North Carolina, 2 June 1919, Wade R. Brown Papers, University Archives, Jackson Library, UNCG.

[31]Wade Brown, Greensboro, North Carolina, to Alice Bivins, Atlantic City, New Jersey, 11 June 1919, Wade R. Brown Papers, Jackson Library, University Archives, UNCG.

absence to study at Columbia Teachers College in New York City. In an undated letter (assumed to be autumn) she wrote of how strenuous her work-load was--"having a strenuous time carrying 16 points at school and hearing as much as possible." She wrote of piano and voice recitals she had attended and commented on a new arrangement of Stokowski's orchestra.[32]

In a letter dated November 10, 1921, she again referred to her heavy workload and described recitals and concerts attended. She also recommended singers and pianists who she thought would be good to invite to perform for the festival in Greensboro. She wrote of John Barclay, a baritone.

> He sang some lovely English ballads and his modern French was superb. His voice is a lovely quality, wide range and he sings so easily, either ff or pp. (I) think he would be nice for festival or he would give you a lovely recital at the College. Think he sings in Lynchburg in January. Is giving concerts at Harvard, Yale and other big universities. He is a great big fellow--I know he must be more than [6 ft.] and fine looking. You would like him immensely.

She endorsed another singer, but not as heartily. Two pianists received a strong recommendation.

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[32]Alice Bivins, New York, New York, to Wade Brown, Greensboro, North Carolina, n.d., Wade R. Brown Papers, University Archives, UNCG.

> Why don't you have Guy Maier and Lee Patterson, the two pianists? They are fine, they are almost uncanny in their two piano works.[33]

(Guy Maier judged the piano contests for Brown in 1926, 1935 and 1936.[34])

She mentioned an opera opening in New York City the following week and expressed her desire to see Brown and his wife when they came to New York during Christmas.[35]

On November 12, 1921, Brown wrote to Bivins asking her suggestions on music books to be adopted for use in the state.

> I am asked by the Chairman of the State Book Commission to make a recommendation as to what course of music books should be adopted for use in the schools of North Carolina. Is it your opinion that one set of books should be exclusively recommended, or should there be two sets suggested for adoption? I am asking five of the leading public school supervisors of the State to give me their judgment on this matter, and I would be glad to receive a reply from you soon, giving your judgement on these three questions.
>
> 1. Shall we adopt two different systems of books for the State, not expressing a preference for either, or
> 2. Shall we adopt one set of books and suggest another set as supplementary material?
> 3. What system, or systems, do you recommend for adoption?

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[33]Alice Bivins, New York, New York, to Wade Brown, Greensboro, North Carolina, 10 November 1921, Wade R. Brown Papers, University Archives, UNCG.

[34]Wade R. Brown, N.C. State High School Music Contest Festival, Woman's College of the University of North Carolina, Greensboro, North Carolina, 1946., 30.

[35]Bivins to Brown, 10 November 1921.

> Please let me hear from you at once in regard to this matter as the State Commission wishes to pass on this the latter part of the month. Please say nothing of this to anyone.[36]

In an undated note, Bivins recommended the following books be adopted.

Hollis Dann II and III[37]	American Book Co. New York City
Progressive I and II[38]	Silver-Burdette Co New York City
New Educational Music[39] Course Book I	Ginn and Co. New York City

She also recommended that supplementary material be used for two and three part work but made no specific suggestions.[40]

In a letter to Bivins dated December 20, 1921, Brown wrote that J. Henry Highsmith, Supervisor of the High Schools of North Carolina, wanted a High School Music Course/Curriculum written. Brown told Highsmith that

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[36]Wade Brown, Greensboro, North Carolina, to Alice Bivins, New York, New York, 12 November 1921, Wade R. Brown Papers, University Archives, UNCG.

[37]Hollis Dann, The Hollis Dann Music Course (New York: The American Book Company, 1915).

[38]Horatio Parker, Osbourne McConathy, W. Otto Miessner, and Edward B. Birge, The Progressive Music Series (New York: Silver, Burdett and Company, 1915).

[39]James McLaughlin, George A. Veazie, and W.W. Gilchrist, The New Educational Music Course (New York: Ginn and Company, 1903).

[40]Alice Bivins, New York, New York, to Wade Brown, Greensboro, North Carolina, n.d., Wade R. Brown Papers, University Archives, UNCG.

he was going to take the matter up with his teacher of public school music. Brown wanted Bivins to consider writing the course.[41] In an undated letter, Bivins replied that she would work on the course second semester.

> Much work should be done in this one area. I hope I can work it out in my classes. If it is done as an extra piece of work, lands knows how I will get it done by March 1st because I can't do much on it this semester. Exams begin in three weeks and those three weeks are full to the brim with work. Am spending my days studying this vacation. Am going to the opera every night.

In the same letter she wrote that the teacher, Johnson, who had taken her place in Greensboro had contacted her to let her know she would not be returning to teach for the second semester. Bivins and Charles Farnsworth had been considering candidates who could take Johnson's place. Bivins also suggested that Tillie Morlock who had joined her on the public school music faculty the year before and who also worked for the Greensboro Schools might be relieved of her duties in the city's public schools "if the city work isn't going to suffer" and take up her work full time. She asked Brown to let her know if he wanted her to definitely find someone.

> I'd come back myself if I weren't pretty sure of getting my degree in June. If I stopped now it would mean a second semester some other year soon because three of my courses go thru the year. It could be quite fatal to stop now I am started and my credits

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[41] Wade Brown, Greensboro, to Alice Bivins, New York, 20 December 1921, Wade R. Brown Papers, University Archives, UNCG.

> are straightened out....Please let me know what is going to happen. You know I am interested even if I am in N.Y. because it is my work.[42]

Wade Brown replied to her letter on January 5, 1922. He wrote that he and his wife had decided not to visit New York during Christmas since they were bringing a group of college seniors on a visit to New York on January 19th. Brown and his wife frequently brought the seniors of the music department to New York for a special trip. He wrote that Morlock was to take Johnson's position.

> I knew that this was entirely satisfactory to you. Mr. Archer (the superintendent of the Greensboro Public Schools) is very unsettled about his plans for next season. He is very much pleased with Miss Morlock, but he now thinks he will have to cut his budget to a considerable extent, and he would not be able to hold her next year in any case. On this account, he was willing for us to arrange with her for this term. . . . I do not in any way want to interfere with your year in New York.

Brown emphasized his concern for the High School course.

> I hope you will work out the matter of a High School course of which I wrote you in my last. I am depending on you to furnish the matter, and as you know, the State Board has asked me to do it. On that account especially I would hope for us not to fall down on the job.[43]

A letter from Bivins dated February 6, 1922, shows her

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[42]Alice Bivins, New York, to Wade Brown, Greensboro, n.d., Wade R. Brown Papers, University Archives, UNCG.

[43]Wade Brown, Greensboro, to Alice Bivins, New York, 5 January 1922, Wade R. Brown Papers, University Archives, UNCG.

concerns as a professional educator and as a musician. Bivins was interested in helping Brown secure good performers for the Greensboro contest-festival and college recital programs. In her recommendations, she praised the excellent performance of one vocalist, (first name not stated in letter) Dux, yet pointed out the popular appeal of another, (first name not stated in letter) Bori, which she thought may better fit Greensboro's tastes and also she suggested securing Fritz Kreisler. She wrote of the possibility of acquiring another music teacher in case Esther Crockett decided not to return to the public school music position in the College. (Crockett had been hired earlier to help Bivins and Morlock.) Bivins inquired if the College would consider paying all or part of her expenses to the Music Supervisors meeting in Nashville since she would be representing the College (showing her insistence on being paid for professional services). She followed her request for expenses by telling Brown that she had been offered a job for more money by the Music Department at Lawrence, Kansas. Finally, she mentioned to Brown that though her course work would be full, she was going to manage to take voice lessons. Throughout her career, she continued to take lessons and perform.[44]

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[44]Alice Bivins, New York, to Wade Brown, Greensboro, 6 February 1922, Wade R. Brown Papers, University Archives, UNCG.

Brown answered Bivins' letter on February 16, 1922 and his reply about Bivins' vocalist recommendations hint that he had earlier requested her recommendations.

> Thank you for your report on Miss Dux. I rather think we shall have Bori for the Asheville Festival, but I was quite anxious to hear your report on Miss Dux.[45]

Wade Brown did have Bori perform in Greensboro.[46] His news in the following excerpt must have been dismal to Bivins.

> Dr. Foust feels it will be impossible for the budget to stand a third teacher in public school music this coming year. They seem to be up in the air about the training school, and he feels that if the work is too heavy for two teachers, that we will have to devote not quite so much work to the training school. I shall speak to Miss C. in a few days relative to next year.[47]

His letter of March 10, 1922 to Esther Crocket explained the financial problem of retaining three teachers. He told her that since Alice Bivins and Tillie Morlock had both "identical training" (they were both graduates of Crane School) that "it would be better to have them carry on the work as they, of course, are working along directly the same lines." He went on to state that the change had no reflection on her work and offered his

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[45] Wade Brown, Greensboro, to Alice Bivins, New York, 16 February 1922, Wade R. Brown Papers, University Archives, UNCG.

[46] John Lyman, newspaper reporter, West 42nd Street, New York, New York to Wade Brown, Greensboro, University Archives, UNCG, John Lyman requested a copy of the Greensboro performance of Bori.

[47] Brown to Bivins, 16 February 1922.

assistance in her securing another job.[48]

His news about expenses for the Nashville Music Supervisors Meeting was more promising, although he made it clear the partial expense money was there as long as she returned to "reap" for the College what she had "sewn" at the Conference.

> I have talked over the matter with Dr. Foust about sending a representative to Nashville to attend the Conference. He is willing to appropriate as much as $85 towards paying the expenses of a delegate to the conference, and asks the head of the department to appoint the one who shall attend. I am, therefore, writing you offering you this amount on your expenses to attend the conference, provided you will return here next year to take up your regular work at the college. Of course, the other teachers were anxious to go, but I felt that you, as head of the department, should go as our representative.

He ended his letter by expressing his concern for the high school music course which she was preparing.

> . . . I am quite anxious to hear from you soon about the course of study for high school music. Remember I am to hand it to the state council by the first of March, and I should have it in plenty of time to make good my promise. Please do not delay in this.[49]

Bivins' reply of February 21, 1922 suggested the possibility that the high school course might be a few days late though "it is with me night and day. . ." she explained her dilemma.

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[48]Wade Brown, Greensboro, to Esther Crockett, Greensboro, 10 March 1922, Wade R. Brown Papers, University Archives, UNCG.

[49]Brown to Bivins, 16 February 1922.

> Have been half sick since examinations and the work is very heavy and will be heavier. . . It has been twice as hard to do it here where I haven't had the material I wanted and needed right where I knew where to find it. I am hoping to finish it up this week so it can get off to you Monday. I am sorry to be late at all but it simply couldn't be done any sooner with all the work I have had to do.

She showed her disappointment in losing the third public school music teacher and progressed to how the problem of time in the training school should be solved.

> Am sorry Dr. Foust thinks he can't have our teachers. It isn't going to be easy for two of us to do all the work that will have to be done and we can't afford to do one minute less in the training school. If music is going to function in the lives of children you have to have time for it. We can't take a backward step if we are going to be leaders in that work for others in the State. I am hoping when I get there in June or if Mr. Cook (head of Curry Training School) comes here this winter to make some other arrangements as to time in the training school that may make it easier for us to have the training School music not so scattered thru the day thus cutting up so many periods thru out the day.

She thanked Brown and Foust for the $85 allowance and stated that she planned to return to the college. She did, however, ponder the changes in the college and the lack of attention by Foust to her salary.

> I have no idea of not coming back next year, (although) Dr. Foust has said nothing about salary nor do I know what is happening due to the reorganization of the faculty. Should anything happen that would make it seem like Professional Suicide to come back, I should of course return the money. However I hope nothing will happen because I want to help work out the situation there and the reason I spent my money to

> come here was so I should be better equipped to do it.[50]

Portions of the letter that accompanied the high school course Alice Bivins sent to Wade Brown follow.

> I am sending this with the copy of the course.
>
> You will notice that I did not put anything in about applied music. I [thought] you could add that better than I since you know the situation in that and what you think ought to be done in the State at the present time. Didn't know whether any action had been taken at the music section of the Assemblies that might need to be embodied.
>
> I necessarily have made this general because I don't think we are ready for anything too definite. Wish I had had time to send it on to some of the other teachers for criticism and additions but it has been all I could do to get it done anyway.
>
> I hope it will be all right. I should have liked much more time to work it over but guess it will have to go.
>
> Am going to work out a Rural Music Course in connection with a course in one of my Rural Education courses. So may be able to hand it over to be printed from our College as a Bulletin. Hope it will work out all right.[51]

(The high school course is discussed on pages 122-128.)

Whether or not Bivins produced a completely written music course has not been determined. If it was written, the document may have been used only in the College and discarded at some point over the years.

In a letter dated March 10, 1922, Wade Brown

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[50]Alice Bivins, New York, to Wade Brown, Greensboro, 21 February 1922, Wade R. Brown Papers, University Archives, UNCG.

[51]Alice Bivins, New York, to Wade Brown, Greensboro, 27 February 1922, Wade R. Brown Papers, University Archives, UNCG.

congratulated Bivins on her work, stating, "I was very much pleased in looking over the report and think you did a splendid piece of work."[52]

Throughout the correspondence between Brown and Bivins, Brown appeared to rely on Bivins' associations with other music educators such as Charles Farnsworth to help him find suitable supervisors for various music programs in North Carolina. He wrote a letter requesting a candidate on April 3, 1922.

> Are you able to put your hand on a first-class man to recommend for Durham as supervisor? If so, please let me hear from you at once.[53]

In her first reply of April 11, 1922, she suggested a young Cornell graduate who was teaching in Coatesville, Pennsylvania.[54] Her reply of April 13, 1922 revealed that she had confided in Farnsworth about prospective candidates; it also revealed her annoyance with the specific request for a man. While she suggested some men, she reported that it was difficult to find a man for the position since men were not as well suited for music

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[52]Wade Brown, Greensboro, to Alice Bivins, New York, 10 March 1922, Wade R. Brown Papers, University Archives, UNCG.

[53]Wade Brown, Greensboro, to Alice Bivins, New York, 3 April 1922, Wade R. Brown Papers, University Archives, UNCG.

[54]Alice Bivins, New York, to Wade Brown, Greensboro, 11 April 1922, Wade R. Brown Papers, University Archives, UNCG.

supervisory jobs.

> Mr. Farnsworth and I have both tried to think of a man who would be interested in as small a job as Durham. Of course, I don't know how much they are paying. Once more, I don't see why they think they must have a man for as small a place as that where such places as Kansas City even are willing to trust their job to a woman as do thousands of other places. . . . I am sure we could find a good, strong woman but if they are insistent on a man who usually isn't crazy about doing the detailed work in the grades, I am sure I don't know where to turn. You know St. Louis hasn't found a man yet--two years or more now. They have a temporary one. . . Mr. Farnsworth couldn't think of any man either. We went through the last Book of Proceedings.

She did recommend one man, James Conklin, she thought could do an excellent job but ended her recommendation with the fact that his religion might be a problem for Durham, North Carolina. "He is a Catholic--that may settle it. I don't know what the feeling in Durham is."

As in all her letters, Bivins spoke of a concert she had heard, showing her penchant for quality performances.

> I am enclosing programs of The Mendelssohn Choir. I never have heard any Choral singing so beautifully done in every sense--tone quality, interpretation, releases, attacks, accuracy--the whole thing was superb.

She took the opportunity to emphasize the problems in losing the third public school music teacher.

> Am wondering more each day how two of us are going to do all the work that will have to be done next year. Does Dr. Foust know that there are more courses to be offered next year than are being offered this year? We can't cut down one minute in the training school. I didn't know until I saw Miss

> Morlock that without my knowledge they did cut the time this year. If that is the tactic that is going to be used there isn't a bit of sense in trying to build up a course.[55]

Dr. Brown received a letter inquiring about the Durham job from Charles Farnsworth's nephew, James T. Sleeper, who had seven years of music teaching experience in Amhurst and Beloit colleges and two years experience as Supervisor of Music in the Passaic, New Jersey Public Schools. He was then about to finish the degree, Master of Education from Harvard.[56] Yet the Durham situation had already been resolved successfully by Edwin D. Pusey, the superintendent who had traveled to Cincinnati, Detroit, Boston, and New York in search of qualified teachers. Pusey hired four teachers, two of whom were from Columbia University. His letter of May 4, 1922 to Dr. Brown showed that Durham City Schools were to have a better organization for music education than had been originally planned. He asked Brown to observe their progress.

> All of our work in music, hereafter, will be done by specially trained teachers, none by the regular teachers. We will, also, have two music teachers in the High School. After we get well started on our new

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[55]Alice Bivins, New York, to Wade Brown, Greensboro, 13 April 1922, Wade R. Brown Papers, University Archives, UNCG.

[56]James T. Sleeper, Massachusetts, to Wade Brown, Greensboro, 1 May 1922, Wade R. Brown Papers, University Archives, UNCG.

> scheme, I will ask you to come over and pass judgement on it. We will have either seven or eight music teachers the coming year.[57]

Brown wrote to Bivins about the promising new development in Durham. He also told her he would try to have the courses she recommended for sophomore electives instituted into the sophomore course requirements.[58] In a letter dated "Sunday," she recommended that the sophomores take electives in history and/or sociology, but she preferred that they take a two hour course in history. Since she did not know the new reorganization at the college she felt she was at a disadvantage in making recommendations on what history or sociology courses should be required; yet she felt they would "be most valuable" to the students.[59]

The reorganization to which Bivins referred is defined in a letter (February 9, 1922) to members of the faculty from President Foust. Portions of that letter follow.

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[57] Edwin D. Pusey, Superintendent of the Durham City Schools, Durham, North Carolina, to Wade Brown, Greensboro, 4 May 1922, Wade R. Brown Papers, University Archives, UNCG.

[58] Wade Brown, Greensboro, to Alice Bivins, New York, 8 May 1922, Wade R. Brown Papers, University Archives, UNCG.

[59] Alice Bivins, New York, to Wade Brown, Greensboro, "Sunday," Wade R. Brown Papers, University Archives, UNCG.

At the first meeting of the faculty last fall a committee on reorganization was elected by the members of the faculty. After several weeks of study and investigation this committee made its report to the Faculty Council. The Faculty Council, after thoroughly discussing this report, finally adopted it, with some minor changes. The report recommended to the Board of Directors a thorough reorganization of the faculty of the college. It makes provision for the following changes:

1. The classification of the faculty into professors, assistant professors, instructors and assistants.
2. The division of the college into
   a. The College of Liberal Arts and Sciences.
   b. The School of Education.
   c. The School of Music.
   d. The School of Home Economics.
   e. The Graduate Division.
   f. The Extension Division.
   g. The Summer Session Division.

(The College of Liberal Arts and Sciences includes the organized faculties of Social Science, Language and Literature, Mathematics and the Sciences.)

3. A general faculty composed of the president and instructional force and the chief officers of the administration.
4. A Faculty Council composed of the president, deans, professors, etc., and five assistant professors elected by the general faculty.
5. An administrative body known as the Cabinet, which shall be composed of the deans and the chairmen of the faculties.

This recommendation was submitted to the Board of Directors at its meeting last Saturday, February 4, and after some discussion the Board decided to act upon that part of the report dealing with the organization of the college into schools, divisions and faculties, and to organize the Cabinet by the election of members of that body. The following members of the faculty were elected by the Board for the offices named:

Vice President of the College, W.C. Jackson.
Dean of the College of Liberal Arts and Sciences, W.C. Smith.
Dean of the School of Education, Professor John H. Cook.
Dean of the School of Music, Professor Wade R. Brown.
Dean of the School of Home Economics, Miss Blanche E.

Shaffer.
Chairman of the Faculty of Social Science, W.C. Jackson.
Chairman of the Faculty of Language and Literature, W.S. Barnes.
Member of the Cabinet at large, Miss Virginia Ragsdale.[60]

Though there is no correspondence or memos to the fact, it is apparent that Wade Brown persuaded Foust to keep the third public school music position. A letter to Mary Howell dated October 12, 1922 confirms the fact that Brown hired her to be the third teacher. However, she apparently decided not to take the position as shown in a letter from Brown to Howell.

> I looked forward with great pleasure to having you as a member of our faculty in the Public School Music Department, and was greatly distressed to receive your letter yesterday and to learn that you have changed your mind.
>
> Miss Bivins and Miss Morlock are working very hard, and they both think we are dreadfully slow in getting them some help. However, we shall try to secure someone as soon as possible. I hope you will come to see us sometime.[61]

He later hired Sarah Elma Hancon for the 1922-1923 school year.[62]

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[60] President J.I. Foust, North Carolina College for Women, Greensboro, to members of the faculty, NCCW, Greensboro, 9 February 1922, University Archives, UNCG.

[61] Wade Brown, Greensboro, to Mary Howell, 12 October 1922, Wade R. Brown Papers, University Archives, UNCG.

[62] Thirty-first Annual Catalogue, 1922-1923, 12, no.3, 148.

Brown was apparently pleased with Bivins' work and her continued concern over the public school music course in Greensboro. To make her Greensboro position more attractive, he recommended her for the rank of full professor which was granted in the summer of 1922.[63] During the school year of 1922-1923, Wade Brown, G. Scott-Hunter, and Alice Bivins were the only full professors in the School of Music. The following year, G. Scott Hunter did not return to his position at the College, leaving only Bivins and Brown as full professors which continued until Bivins left in 1925.[64] Until 1925, most of the memos and letters to Bivins involve Brown's requests for recommendations of teachers and students and for progress reports on committee work for the music contests and festivals.

Active Life in Greensboro

Wade Brown's choice of Alice Bivins as head of public school music was important for the success of the emerging program. Her active involvement in the National Music Supervisor's Conference, the North Carolina Music Teachers Association, the National Federation of Music Clubs, the

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[63] Alice E. Bivins, Personnel file, Office of the Vice Chancellor of Academic Affairs, UNCG.

[64] Thirty-first Annual Catalogue, 1922-1923,148; Thirty-Second Annual Catalogue, 1923-1924, 13, no.1, 146; Thirty-third Annual Catalogue, 1924-1925, 13, no.4, 180.

Greensboro Euterpe Club, the Southern Conference for Music Education and her local community music activities drew public attention to the music education program of which she was in charge. She also maintained visibility in the local community as a musician. She was soprano soloist at the First Presbyterian Church in Greensboro during her years in the city and was soprano soloist in the Greensboro Choral Club[65] organized in 1912 by Wade Brown for oratorios.[66] She served as Vice-President of that organization from 1923 to 1925.

Student Recollections

Alice Bivins' work to train her public school music students went beyond the classroom. In 1924, she organized the Phoenix Club for her students majoring in public school music. The organization was "to stimulate professional interest in music education and to promote the love of music among the students at the college."[67] Miss Mildred Doub of Pfafftown, graduate of the public school music program in 1928, recalled that Grace Van Dyke More, who later succeeded Bivins at the School of Music, explained to her students the significance she thought

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[65] Officers Record, Columbia Teachers College, 2.

[66] Bowles, 57.

Bivins' original name held for the club. More believed the club stood for excellence in public school music and like the mythical bird of beauty which rose from its own ashes to fly again in youthful vitality, the public school music students of the College were to see that music would rise and flourish throughout the state as a result of their excellent teaching. Doub recalled that it was exciting to be a part of such a new endeavor in North Carolina.[68] Among its other educational activities, the Phoenix Club presented a musical program for the public every year. The club's name was changed to the Madrigal Club in 1927 but existed for the same purposes.[69]

At the Curry Training School, Bivins was not only in charge of the observation and practice teaching of public school music majors but was also in charge of music education for the students in the school and any musical performances such as Thanksgiving and Christmas programs, patriotic pageants, and special program music given by the children.[70] Bivins taught music or directed student choral

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[67]Bowles, A Good Beginning, 154.

[68]Mildred Doub, interview by author, 10 November 1987, Pfafftown, North Carolina, tape recording.

[69]Bowles, 154.

[70]File on Curry School, University Archives, Jackson Library, UNCG, Greensboro, North Carolina.

groups while the student teachers observed; then the student teachers taught or conducted while Bivins or her assistants observed.

Emma Lee Perritt, a retired Greensboro City School teacher, attended Curry School from the fourth grade through the seventh grades. Curry discontinued the high school while she was a student so she had to attend the Old Spring Street School in the eighth grade and graduated from Central High School (now the location of Weaver Education Center, a special magnet school within the Greensboro Public Schools). She recalled that Alice Bivins taught music to her classes during the four years she attended Curry. A portion of an interview with Perritt follows.

> During those years, Miss Bivins either came every day or three days a week. She would work with us and then her students would work with us. She would give us a lesson in music but I especially remember how well she played the piano. I remember her teaching us so we could go into two-part harmony. I remember one of my class' favorite songs was "Summer is Icum In." It seemed to be a favorite of hers, too. We would ask to sing it before she left and we would sing it as a round. Miss Bivins was a beautiful woman. She was very energetic but she made the students feel good; she made them feel comfortable. In my own teaching, I believed a happy child learned more and I think she must have felt that way in her teaching.[71]

Although perceptions of Bivins' students are different, all of her former students who were questioned

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[71] Emma Lee Perritt of Greensboro, North Carolina, telephone interview by author, 4 November 1987.

spoke of her energy, enthusiasm, and obvious competence in music and music teaching. Bivins' students saw her as an energetic, commanding personality. Those perceptions contrast somewhat with Peter Dykema's description of her in a letter to Wade Brown. Brown had asked for Dykema's assessment of three candidates for Bivins' position in Greensboro. In a letter dated May 23, 1925, Dykema, replied.

> Miss Rose is of Miss Bivins' type, rather quiet but very effective. Miss More is inclined to be a little more assertive and of the hustling type. In my opinion Miss Rose is the woman I should like to have, were I in your situation. However, as I stated before, Miss More would be entirely adequate.[72]

Of course, Dykema's opinion was certainly to Bivins' benefit who would be working closely with him throughout the rest of her career at Columbia Teachers College. Lola Grey Harwood (the first president of the Phoenix Club)[73] of Bryson City and a 1925 graduate in public school music recalled that Bivins "was <u>all</u> personality."

> She took over when she entered a room. She had a wonderful personality. She was always on the ball and wore beautiful clothes. Miss Bivins required a lot of work but she wasn't so demanding that we didn't think we could express ourselves. Everyone wanted to please

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[72]Peter Dykema, Professor of Music Education, Teachers College, Columbia University, New York, to Wade R. Brown, 23 May 1925, Wade R. Brown Papers, University Archives, UNCG.

[73]Bowles, 154.

> her. Miss Bivins was in charge of my homeroom. We had homerooms then and took classes with the same students most of the time. One was seldom with a different group other than her homeroom. The public school music students were required to take certain courses. I remember Miss Bivins taught us about opera and music history. She was an outstanding teacher. We took our practice teaching in Old Curry School across the street from Spencer. I did my student teaching in all the grades [elementary through high school] at Curry. We [cadet teachers] went out to the elementary schools in the Cone Mills section of Greensboro to give class lessons once a week. The Cone family donated to the College and paid for outstanding musicians to come to Greensboro to perform. Mrs. Cone even had the students out to their home for tea. I think the College reciprocated by having us teach in the schools. [The Cone family founded Cone Mills in Greensboro.] I remember Miss Bivins and Miss Morelock, her assistant, in chapel. We had chapel at noon time. A musician would play, we would have a Bible reading, and then everyone would sing. It was unusual to have faculty sing at chapel but Miss Bivins and Miss Morelock would sing duets often. Miss Bivins was a soprano and Miss Morelock was a contralto. We really enjoyed their singing. Miss Morelock was more quiet and reserved than Miss Bivins.[74]

Alberta Thompson of Badin, North Carolina also remembered Alice Bivins as "a very dynamic person." Portions of her letter follow.

> I majored in piano and minored in public school music. . . I graduated in piano in '23 and did practice teaching in Old Curry under Miss Bivins' supervision. She was a very dynamic person-energetic. I well remember at our afternoon classes she would return from lunch as fresh as the proverbial daisy and encourage us to do the same. She was president of the [Southern] Music Educators Conference in '24 and invited my sister, Nell T. Metcalf, who also graduated in '23, majoring in public school music, to go to the conference in Cincinnati. Miss Elma Hancon, a music faculty member, went also and they reported a

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[74]Lola Harwood of Bryson City, North Carolina, telephone interview by author, 4 November 1987.

wonderful time and a very busy schedule. Miss Bivins really kept them on their toes![75]

Elisabeth Van Noppen of Morganton, a 1923 graduate of public school music, recalled much about Alice Bivins. Portions of the interview are below.

> I started out as a piano major and my junior year I developed arthritis in one hand so I had to shift my major. I shifted to public school music and that's when I started under Miss Bivins. So I was really under her for two years. Practice teaching was held in the old building [Curry]. It was across from the Spencer Hall entrance. I believe it was two stories but I can't remember much about it. We worked with children under her supervision. Whenever we taught, she was there to observe but we did most of the teaching. I don't have any recollection of having made lesson plans. In the spring of my senior year, I went out to one of the county schools and directed their chorus for a month or two to help them prepare to enter the high school music contest in the county. That was a great opportunity for me to get training and I was so thrilled that that was what she [Bivins] prescribed for me. I was the only senior at that time that did that. But I got my main experience teaching at Curry before that under her.
>
> The Guilford County Schools had a little county contest and I remember mine particularly. There was an unpleasant thing [that happened]; I was so young and so naive. My group won. This older woman contested the decision of the judges. It ended up that my school got it. Somebody said she "showed her feathers;" I remember that part of it. But it was a great experience for me and I just loved it. Of course, I loved working with small children. I left there after I graduated and supervised music in the Burlington City Schools; so I got all the ages.
>
> Miss Bivins was a remarkable teacher. She wasn't a person you loved. You respected her so much. You didn't dislike her. I said what I felt and I never disliked her but I never just loved her. She was a dynamic kind of person. She came on pretty strong. She walked very energetically. She moved with energy.

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[75]Miss Alberta Thompson, Badin, North Carolina, to author, Reidsville, North Carolina, 9 December 1987.

She was terrific. Then she went from Greensboro to Columbia University. I remember I had already accepted another year, my third year. Actually I had resigned in Burlington and accepted a supervisor's job in music in Asheville and I moaned and groaned over it. I was so unhappy about it that I called up the Superintendent of Burlington City Schools and asked him if I could come back, which I did. I got married the next year and got a letter from Miss Bivins; of course, I had sent her an invitation. She said "I had a strong feeling that when you turned down that good job in Asheville and you came back to Burlington that there was a man somewhere around." And then the only real sweetness I ever saw from her was the paragraph on how happy she hoped I would be and that "after all I think you have chosen the best course of life." And that from Miss Alice Bivins was really something! That surprised me that she would admit that. She was very aggressive and that type of person. That's what made her what she was.

The only thing she ever did that made me mad, made all of us mad, [there were six or eight in the class] was when she invited us over to her house on Spring Garden Street on Saturday or Sunday night. We thought it was marvelous. We got over there and she gave us a test. It made us so mad! [The test] was something on music. I don't remember what. We were ranting and snorting. The next day I was in my piano class with Miss Minor and I told her 'We were invited to dinner and we had to take a test. We think that is the lowest thing anybody ever did.' I don't remember what she gave us for dinner. She may have been thinking of something to entertain us but she could have thought of any kind of entertainment but that. Oh, we were so mad!

My whole class, the class of '23, was considered an activist class. We just rebelled against everything. We wanted the secretary of the Alumnae fired. There was one thing Miss Alice got riled with me about. After I shifted to public school music, there were certain required courses I had to take and one of them was the history of music. Any time to me it was boring. It was taught by a Jewish lady, a wonderful woman, but a poor teacher. One day, Miss Alice heard that I considered it a waste of time to go to that class. Boy, she 'yanked' me in. She was a close friend of the lady and I guess I shouldn't have said it. I said 'Miss Bivins, It is boring.' Of course, I think it would have been boring under any teacher. Anyway, those were the only times that I had a run-in and she was mad at me this time. We just had

a very nice relationship. She was a remarkable teacher.

[Miss Bivins] was tall. She dressed nicely. She was always well groomed and looked nice. She had blue eyes and hair with little color. She was tall with a nice figure. She had a nice expression on her face. She was quite a lady. I think she was such a dominant person--abrasive is too hard a word to use--that she was bound to take over. I could see how everyone on this faculty was fond of her. She knew her "stuff" and she did it.

Miss Bivins criticized us in the classroom. I remember that she would first teach the class and somewhere during the class the student teacher would take it over. You would do the music games or whatever with the children. Sometimes I would play the piano for her to work with the children. Gradually you would go into teaching. When I taught in the Burlington schools, I made the lesson plans for a month for the teachers. By Christmas, they began to enjoy it and things were better.

I would have suspected that Alice Bivins would be in the Euterpe Club and the League of Women Voters; that's the kind of person she was. With what she did with public school music at Curry, I had to shift my major and I hadn't even thought of public school teaching, but I enjoyed it. A person as dedicated and as good as she was was bound to have a great influence. The teacher training course under a lesser person would have been pitiful. I always felt lucky that I had had her. She could really teach. She was a good model. She 'balled us out' in class. She talked to us about complaining about the history course in music. We had great regard for her, though. I don't think any of us were scared of her but we had great regard.[76]

Summary

Although Wade Brown had wanted a man to head the Public School Music Department, his second choice, Alice Bivins, proved that she was as capable as a man in teaching

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[76]Mrs. Elisabeth Van Noppen of Morganton, North Carolina, interview by author, 29 October 1987, Morganton, North Carolina, tape recording.

the public school music courses, supervising student teachers, teaching at Curry Training School, and helping with the high school music contests. Brown relied on her expertise in advising public school administrators on developing music programs throughout North Carolina. In 1921, the State Supervisor of High Schools, J. Henry Highsmith, wanted the first high school music course curriculum written and available for all state high schools. Brown recommended Bivins to write the course which she accomplished while studying at Columbia Teachers College on leave-of-absence from NCCW. Bivins was appointed to full professor in 1922.

At the present, there are few of Bivins' former NCCW students surviving. Those who were found, remember her as a vibrant, engaging teacher who maintained high expectations of her students. Each of those former students recalled their own days of teaching after graduating as public school music majors and Bivins' influence as a model in their teaching. Elisabeth Van Noppen's opinion of Bivins is characteristic of the opinions shared by her other students who were interviewed.

> . . . A person as dedicated and as good as she was bound to have a great influence. The teacher training course under a lesser person would have been pitiful. I always felt lucky that I had had her. She could really teach. She was a good model.[77]

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[77] Interview, Elisabeth Van Noppen.

CHAPTER IV

BIVINS' PUBLICATIONS AND ACTIVITIES IN LOCAL, STATE, AND NATIONAL MUSIC ORGANIZATIONS WHILE AT THE STATE NORMAL COLLEGE

Activities in the North Carolina Music Teachers Association

The North Carolina Music Teachers Association (NCMTA) was established on November 28, 1912 as part of the North Carolina Teachers' Assembly. At that time, Wade Brown was NCMTA president and W.J. Ferrell of Raleigh was secretary.[1] Alice Bivins joined the North Carolina Music Teachers Association in 1917. She was to become its vice-president for the year of 1923-1924.[2] The year she joined the association, she became a member of both the Public School Music Committee (concerned with requirements and qualifications of public school music teachers), a committee on which she remained throughout her tenure in Greensboro, and the Examining Committee (concerned with administering and evaluating examinations to prospective teachers), chaired by Wade Brown. At her first meeting

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[1] State Superintendent of Public Instruction, North Carolina Teachers' Assembly Proceedings and Addresses (Raleigh, North Carolina: E.M. Uzzell and Company, 1913), 35.

[2] Officers Record, Teachers College, Columbia University, New York, 2.

of the Thirty-fourth Annual Session of NCMTA held in Charlotte (November 28-30, 1917), she was introduced as a new member at the public school music session. There "she gave a very impromptu talk on the development of school music through the song and imitation method."[3] Gustav Hagedorn of St. Mary's School of Raleigh was chairman of the Public School Music Committee.[4] Bivins witnessed the efforts of the Public School Committee to institute requirements and strengthen the qualifications of prospective public school music teachers. The work of the committee was presented at the November 28, 1917 meeting in the form of recommendations to the North Carolina State Board of Examiners. The recommendations follow.

> In view of the lack of all cooperation and absence of uniform grading among the music teachers of the high schools, and the impossibility of the high school principal to regulate or supervise the work of the music teacher, the Committee on Certification, appointed by the President of the North Carolina Teachers Association, recommends the following suggestions for your consideration and adoption:
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> Firstly: All graduates of Colleges and Chartered Music Schools are to receive a provisional certificate for two years.

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[3] "Public School Music Conference," North Carolina Teachers' Assembly Proceedings and Addresses, Thirty-fourth Annual Session, November 28-30, 1917 (Raleigh, North Carolina: Commercial Printing Company, State Printers, 1918), 46-47.

[4] Lists of members of all committees of the North Carolina Music Teachers Association, Wade R. Brown Papers.

Secondly: All those who have successfully taught piano for two years or more in a high school are to receive a provisional certificate for two years.

Thirdly: All others are required to take the following examination:

The examination to consist of the equivalent to the Sophomore examination for colleges adopted by the N.C.M.T.A. in 1913.

The candidates must also have a knowledge of elementary theory of music and first year Harmony.

Fourthly: These examinations may be taken at the Teachers' Assembly or at the Summer Schools of the State.

Fifthly: That the examining committee be appointed by the President of the N.C.M.T.A., subject to the approval of the State Board of Examiners. This committee is to cooperate in every respect with the State Board of Examiners.

. . . . .

Regarding Public School Supervisors:

This committee recommends that:

All graduates of Colleges or Chartered Schools of Music, offering a course in Public School Music, shall be given a Provisional Certificate for two years.

All those who have taught or supervised for two or more years successfully in the State schools shall be given a provisional certificate for two years.

. . . . .

The committee also recommends and requests the State Board of Examiners that the study of Public School Music be made one of the required special studies for all grade teachers.[5]

The recommendations culminated in the State Superintendent's issuance of a directive to public school supervisors that year.

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[5]Copy of the recommendations sent to the North Carolina State Board of Examiners, 28 November 1917, Wade R. Brown Papers.

> All graduates of college or schools of music of college grade offering a course in public school music shall be given a provisional certificate for two years. A two-year provisional certificate shall be given those who have taught or supervised for two or more years, and a two year certificate for all who have successfully taught piano for two years.[6]

This directive required that a sufficient amount of study was needed for teachers to acquire certificates in music. The four-year public school music program at NCCW surpassed the bove requirements. Bivins' strong program must have been attractive to serious music students and teachers who wanted more study.

At the Thirty-sixth Annual North Carolina Teachers Assembly (November 26-28, 1919) held in Raleigh, the Committee on Public School Music requested that the State Board of Education authorize the teaching of public school music in the public schools of this state. The Assembly adopted this request as a resolution.[7] As a further endorsement for this resolution, Alice Bivins addressed the general session on the importance of teaching music in the public schools to educate the child toward complete living. She spoke of "her belief that education should encompass the three H's, head, heart, and hand, rather than the three

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[6] State Superintendent of Public Instruction, North Carolina Teachers Assembly, (Raleigh, N.C.: State Printers, 1918), 37-38.

[7] State Superintendent of Public Instruction, North Carolina Teachers Assembly, (Raleigh, North Carolina: State Printers, 1920), 47-50.

R's."[8] Bivins' work on the Public School Committee and her address were successful. The state adopted public school music for its schools in 1921 although the number of qualified teachers was insufficient to make this new adoption a reality.[9]

In the autumn of 1919, Alice Bivins repeated Wade Brown's 1916 letter survey of North Carolina school superintendents requesting information on the status of music in their school systems. The appalling results of Bivins' survey were presented in the Report of the Committee on Public School Music to the Thirty-seventh Annual Session of the North Carolina Music Teachers' Association; the report was delivered by Paul J. Weaver, Director of Music at the University of North Carolina at Chapel Hill on November 25, 1920. A portion of his report, presented below, focused on the conditions of public school music in the state at that time.

> 1. About a year ago a questionnaire was sent to all city, town and county superintendents in the State by Miss Alice E. Bivins of the Public School Music Department of the North Carolina College for Women at Greensboro. Fifty-seven city and town superintendents and eighteen county superintendents filled out and returned these questionnaires. The small number of responses is in itself an indication of the lack of

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[8] Florita P. Russell, "A Historical Study of the Growth of Public School Music in North Carolina (Thesis, North Carolina College at Durham, 1955), 21.

[9] State Superintendent of Public Instruction, North Carolina Teachers Assembly (Raleigh, N.C.: State Printers, Mitchell Company, 1922),60.

interest in this subject among our educators. Of the city and town superintendents reportings, 16 percent had no music at all, 20 per cent had public school music only, 54 per cent had piano lessons only, and 10 per cent had both piano lessons and public school music. In other words, 30 per cent had public school music instruction, and 64 per cent had piano instruction. Of the county superintendents reporting, 50 per cent had no music at all, and the other 50 per cent had instruction in piano only. It should be said that there are many evidences of an improvement over this situation of a year ago. The figures are given, however, as being at least indicative of the present conditions.

2. The music of the public schools of the State is measured more or less accurately by the music life and musical ability of students entering the State University. A record of a considerable number of freshmen has been made for the past two years. The percentage of these men who can read music is very small; and the ability to read music is limited almost entirely to those men who play either the piano or some orchestral instrument. The percentage of these men who have any real understanding of or liking for good music is also very small; the experience of the large majority of them seems to have been confined to jazz and hymn tunes, and most of the latter of a semi-jazz type. Few of these men realize the existence of such subjects as theory, harmony, counterpoint, and history of music. Many amusing incidents have occurred in connection with the establishment of a department of music at the University; a young man fresh from the public schools of one of the largest cities of the State asked details about the course in the history of music, and then said: "I guess that will be all right; I want to learn just two or three good new jazz tunes, and I don't care whether I learn them on the mandolin or clarinet or piano or ukulele; if I can learn just two or three good jazz tunes I want your history course!" Such blissful ignorance is amusing, and at the same time rather appalling.

3. Those schools in the State which are reported as having piano alone, 54 percent of the total reported a year ago cannot be said to have any public school music in the present sense of the term. Such piano instruction is limited to those who can afford to pay tuition for it, and is limited still more by the comparatively small percentage of school children who have time and inclination and ability for piano work along with the regular school course. There is a distinct place for piano instruction in the public

schools, as will be pointed out later; but as it exists in many communities in this State now it is a one-sided and unfair development of a special phase of the subject, exploited to the exclusion of many much more important phases. From this standpoint, 70 percent of the cities and towns and 100 percent of the counties in the State had no public school music as reported a year ago.

We must admit, first, that there is much room for improvement in public school music in North Carolina. Even in our most highly developed localities, we fall far short of the thing to be desired. In many towns where public school music has existed in name, we find an antiquated system that does not compare favorably with what we should have. In a large number of towns and counties we have done practically nothing along these lines.

It is our firm conviction that the system of subsidized private piano lessons in the schools which is in vogue in many places in the State has no justification. In this system school time and facilities are used for private gain; the possible benefits are limited to the small number of pupils whose parents can afford to give them music lessons, and the bigger benefits to the entire school are entirely lacking. The system is unfair both to the school children and to the private teachers.

We would fail to be just, however, if we did not point out the fact that there has started in North Carolina an awakening and an improvement in this whole situation. Many evidences of this have come to us in the last year: the greater interest of many communities in music; the desire which many teachers of music in and out of the schools have expressed to improve their own equipment and their work; the greater demand for efficient music teachers in the schools, etc. North Carolina is fortunate in having developed recently a splendid training school for teachers of music in the public schools: we refer to the State College for Women at Greensboro, where Miss Bivin's efforts are so rapidly bearing fruit. We also look with great interest and high expectations to Winston-Salem, long the musical leader of the State, where an organization of the entire school and community music situation is being begun by Mr. William Breach, formerly supervisor of music in Rochester, N.Y. The limits of this paper allow us to

> mention only these two of the many worthy and encouraging developments in the State.[10]

Though Bivins' survey showed the state to be weak in public school music programs, her effort to define the status of music in the state's public schools was important. Both her survey and Brown's survey of 1916, while inaccurate because of inadequate participation, set measures for later progress evaluation.

Southern Conference for Music Education

The Southern Music Supervisor's Conference (later, the Southern Conference for Music Education) was organized during the 1922 meeting of the Music Supervisors' National Conference at Nashville, Tennessee. The group of 125 music teachers believed that the southern section of the country faced educational problems and conditions which were not prevalent in other sections of the country. The Southern Music Supervisor's Conference, though independent in working with particular problems of the 13 southern states and the District of Columbia, acted as a branch of the national conference.

The Southern Music Supervisor's Conference meetings

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[10] Paul J. Weaver, "Report of the Committee on Public School Music," North Carolina Teachers' Assembly Proceedings and Addresses, Thirty-seventh Annual Session, November 24-25, 1920 (Raleigh, North Carolina: Mitchell Printing Company, State Printers, 1921), 59-62.

were scheduled during December or January to avoid conflicting meeting schedules with the National Conference such as existed between the national organization and the Eastern Music Supervisors Conference.[11] Eventually, this scheduling problem was resolved by a biennial plan for meetings which was adopted at the 1926 national meeting. The National Conference met in even-numbered years and the sectional conferences met in odd-numbered years.[12] The Southern Music Supervisor's Conference membership also regarded the Music Supervisors Journal as its official publication rather than publishing separately.[13]

Forty members were present at the first meeting of the Southern Conference held in Atlanta, Georgia, December 14-16, 1922. Paul J. Weaver of UNC-CH was elected president and Alice Bivins was elected secretary. Discussions at the meeting dealt with short school terms in the South, especially in rural areas, lack of money and equipment, and "the narrow policy of the Southern Association of schools and Colleges toward accrediting of music in the

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[11] J.W. Molnar, "The History of the Music Educators National Conference" (Ed.D. dissertation, University of Cincinnati Teachers College, 1948), 149.

[12] Molner, 149-155.

[13] Ibid., 149-155.

schools."[14] The second meeting was held in Louisville, Kentucky in November, 1923. D. R. Gebhart of Peabody College, Nashville, Tennessee, served as president.[15] In her last year on the faculty of the North Carolina College for Women, Alice Bivins became the third president of the Southern Music Supervisor's Conference and presided over the November, 1924 session held in Winston-Salem. At the 1924 session there was agreement to change the name of the conference from Southern Music Supervisor's Conference to Southern Conference for Music Education since the membership included not only music supervisors but university, college, and conservatory directors and teachers, and private music teachers.

The conference of 1924 is remembered for a notable achievement. Through the work of its committee on Education Policy of which Bivins was a member, the conference was given the opportunity to adopt a standard course of music study for high schools which was later approved at the 1924 meeting of the Southern Association of Secondary Schools and Colleges.[16] This course served as a

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[14]Birge, History of Public Schools Music in the United States, 289; Molnar, 149.

[15]Birge, 289.

[16]"Southern Conference for Music Education," Journal of Proceedings of the Music Supervisors National Conference, Twentieth Year, (Chapel Hill, North Carolina: The Conference, 1924), 308.

guide for developing high school music programs of the South. The following year, Bivins' membership was shifted to the Eastern Music Supervisors Conference as she left North Carolina in the Spring of 1925 to join the faculty at Columbia Teachers College. She attended the 1927 Southern Conference meeting and was introduced as a past president.[17] Bivins was an active leader in the Southern Conference during her three years as a member.

Published Speeches While in Greensboro

North Carolina Teachers' Assembly (1919)

Alice Bivins had five presentations published while associated with the North Carolina College for Women. All dealt with prevalent concerns in music education. She addressed the general session of the North Carolina Teachers' Assembly in 1919 and, through her rousing presentation, gave veritable support for including music in the public school curriculum of North Carolina. The theme of her address was "how music trains the child toward complete living." She expressed her personal belief that education should encourage the three H's rather than the three R's, the three H's being head, heart, and hand. The speech was published in North Carolina Teachers' Assembly

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[17]Birge, 289-290.

Proceedings and Addresses.[18] A short excerpt of that speech follows.

> The aims of education have been variously stated by different educators. Though stated in different ways all have the same underlying principle--that education shall be a process by which we socialize the individual. President Payne of Harris Teachers' College, St. Louis, Mo., states it this way: "The function of education is no longer the giving of information *about* arithmetic, geography, music, etc., but it is regarded as a means of securing to the individual the right sorts of social actions and of developing in the individual the right kinds of feelings, attitudes, points of view, ideals and sentiments about social practices." To make vital this socialized aim in education we must choose to put into our curriculums such subjects as will be a means to this end. We must cease basing our education only on the three R's and base it rather on the three H's: head, heart, and hand. In other words, carry out Herbert Spencer's ideal "that education shall be a preparation for complete living."[19]

Excerpts of Bivins' speech for the 1919 North Carolina Teachers' Assembly are contained in Appendix A-2.

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[18] Alice Bivins, "Music in Education," North Carolina Teachers Assembly Proceedings and Addresses, Thirty-sixth Annual Session, 1919 (Raleigh, North Carolina: Mitchell Printing Company, State Printers, 1920): 106-108.

[19] Herbert Spencer (1820-1903), a British philosopher, pioneering social scientist, and evolutionist believed that education should prepare the individual for life by developing the mental, physical, and moral capacities; he emphasized the mental capacity. He defined and arranged, in order of importance, the activities he believed important to life. These included (1) direct self-preservation, (2) indirect self-preservation, (3) parenthood, (4) citizenship, and (5) the refinements of life. His philosophy fit well with preparing the individual for industry. The arts, under refinements of life, were his last consideration; however, he felt they were a necessary part of education. Theodore Telstrom, Music in American Education (New York: Holt, Rinehart, and Winston, Inc., 1971), 58-65.

Music Supervisors National Conference (1920)

The title of her address given at the Music Supervisors National Conference held in Philadelphia March 22-26, 1920 was "What Normal Schools and Teachers' Colleges Can Do for the Grade Teachers in the Summer Session." She divided her discussion under four points, "the why," "the must," "the what," and "the how." Under the first point, she emphasized the need for the educational value of music instruction to grade teachers.

> They ought to feel it is their moral responsibility to give to the children that means of expression which satisfies them perhaps better than any other means.

Her second point was that grade teachers' abilities to teach music could be improved.

> We must help those students to discover the latent talent, often a good voice, and give to them through tactful encouragement, confidence in their own ability so they will feel their responsibility of giving to the children that which will make a repetition of their experience impossible.

Her concept of "the what" stressed the importance of teaching the grade teachers the simplest fundamentals.

> We try to teach them advanced work with no foundation on which to build. We must teach to these grade teachers the simplest fundamental work that they may be started in the right way to continue by themselves when they leave us.

She considered "the how" as being best accomplished by teaching "the what" to the grade teachers in the same manner as done for children.

> Teach them how to teach a rote song by teaching them as they should teach songs to children. Teach them sight reading as you would children. In other words, let me close by saying, come out of the clouds and be practical so that the grade teachers may go away with some very definite knowledge that they may use the next year, thus making the work of the next year easier and better.[20]

Her report at the Philadelphia Conference (1920) on North Carolina music education was published in the Philadelphia Conference proceedings. She reported that music was not yet required by the State Board but that a new proposed curriculum before the Board included music as a requirement for all those seeking primary and grammar grade certificates; the only current Normal School to require music was the North Carolina State Normal College in Greensboro. She identified the greatest needs in North Carolina at that time:

> 1. Unity in work, secured by co-operation of all Teacher Training Schools in the State.
> 2. Securing the hearty cooperation of all city and county Superintendents with those trying to do the music work.
> 3. Making the value of music felt by the public through co-operation with all community activities.[21]

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[20] Alice Bivins, "What Normal Schools and Teachers' Colleges Can Do for the Grade Teachers in the Summer Session," Journal of Proceedings of the Thirteenth Annual Meeting of the Music Supervisors National Conference, (St. Louis, Missouri: The Conference, 1920): 92-93.

[21] Journal of Proceedings, 1920: 197-198.

Music Supervisors National Conference (1921)

Alice Bivins served as the chairman of the Committee on Music in Normal School, College, and University at the Music Supervisors National Conference held in St. Joseph, Missouri, April 4-8, 1921. In her introductory address, published in the Journal of Proceedings (1921), she explained that the two important forces, the grade teacher and the supervisor that come from normal schools, colleges, and universities had been kept in mind in preparing for the program.

> . . . our standing among educators depends not only on how much of music we know, but how much of music plus education plus general knowledge. So with the general trend in education changing, it seemed right for us in this section to discuss some of our problems in that light.

After her address, she introduced speakers to present problems for discussions of differing viewpoints.[22]

Music Supervisors National Conference (1923)

A critical concern of Alice Bivins as a North Carolina music educator was expressed in her address, "A Plan for County Organization," to the Music Supervisors' National Conference held in Cleveland, Ohio, April 9-13, 1923. Her address was published in the Journal of Proceedings (1923).

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[22] Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference (Providence, Rhode Island: The Conference, 1921): 157.

She described her own commitment and participation in improving conditions in rural education. Excerpts follow.

> Who are these rural children about whom we are concerned? They constitute 62 2/3 percent of the 20,000,000 school children in the U.S. Why are we concerned about them? Because there is such a difference in the advantages given these children compared with their urban brothers and sisters. . . To supply the open country and village schools, 300,000 teachers are needed. Statistics show that one-half that number, or 150,000 never completed a four-year high school course; 10 percent, or 30,000 completed only the eighth grade; 20 percent only are normal school graduates; 15,000 teachers (negro rural schools) have had no more than sixth grade work. In what city would such immature, poorly prepared teachers be tolerated?. . .
>
> The school term of the city child averages 184 days against the 137 day year of the rural child. The average number of days' attendance of the city child is 143 against 96 of the rural child. The city children average eight years of school under better teachers and better conditions. The rural child averages only six years with less equipment and poorer teachers. High school advantages are only one-sixth as generous. Child labor is three times as great. Illiteracy is twice as great. The per capita expenditure for the city child is $40.00 annually against $24.00 annually for the rural child.

Bivins further supported the improvement education for rural children and their need for music instruction. She told how the task of music instruction for rural schools had been undertaken by NCCW and the Greensboro Euterpe Club.

> What can we do to help? I am going to tell you what one county has done. To an outsider coming in it seems very little, but to one knowing the situation five years ago we realize that we have made progress. I am afraid I shall have to be personal now. I trust you will pardon it. My first year in the North Carolina College for Women brought me face to face with a music situation that I never dreamed existed in any place.

Having taught in parts of Wisconsin, New York, and Michigan where music was a part of a school curriculum and had been for years, to become part of a state which had no more than five people trained especially for supervision and only a few forward-looking musicians who knew what was needed was not an easy adjustment. I began to look around for places that needed me and for inspiration that comes with seeing growth. Of course, there was the work at the college, but I knew that the college would have to do more than what was done on campus. Opportunity soon came through the Professor of Rural Education. At her suggestion, I went to the Rural Demonstration School once a week. I can truthfully say that I have never had a happier experience in teaching. To see the unfolding of a side of life those children had never before experienced, the eagerness with which they waited for the day for music, the response from big and little, made one realize how hungry they were for means of expression. Through the children we reached the mothers and fathers. At community meetings, with the children to sing to them, it was only a step to get the parents to sing with them. After the first timidity was overcome, singing became part of all community meetings. From this seed grew a larger musical plant. Other schools wanted songs, and where asked, I went, realizing that every "sing" meant more music and eventually a realization that they had not been having something they really wanted very badly.

Then there was the music club. Greensboro boasts of the oldest music club in the south. Up to a few years ago, however, its activity centered within itself, largely, as do so many clubs. That kind of a music club means little to a community. Unless it reaches out to do service, it, like a human being who is content to live unto himself, becomes narrow, selfish, and provincial. The club was ready for branching out, so an extension department was created as well as enlarging its membership so that not only performers but those interested in music might become part of this body which was enlarging its vision. This extension department functioned efficiently by giving half-hour programs at county fairs that the county demonstrators had in charge. At the request of the county helping teacher, programs were given in the schools in the county. We soon saw that we could function more efficiently if our county helping teacher and demonstrator became members of the club, so that they could tell us their needs and they would know our possibilities. With the idea of closer cooperation, the county helping teacher has been the

chairman of our extension committee. Her knowledge of the situation's immediate needs and future plans for the work in the county made it possible for us as a club to do much more telling work. This cooperative work led to the buying of Victrolas in some of the schools, the club buying records that formed a nucleus for a circulating library which was handled by the helping teacher.

In the high schools there were piano teachers who tried to do some singing. Having had no training for that phase of the work, the attempts were often pitiful, yet all due credit must be given to the piano teachers in the south for the desire to stimulate interest in music.

Since these teachers received little or no compensation for the work from the county, since there were no established state requirements--in fact, since many of them knew not how to interpret public school music, we had to find some way to raise the standard. This we did in this county by having in connection with their commencement county contests and in these contests including chorus work.

When the decision of the judges was given, the chairman of judges always gave constructive criticisms, offering to give suggestions to any teacher personally if she desired. The spirit shown by them always proved that they were anxious to get all they could to help in the next year's contest work. This year they will take part in the state contest to be held at the North Carolina College.

The teachers in the schools began to see that they needed help. At their suggestion, some music was done at their meetings to get them more interested and to help them, though in a small way, to do their best what they were attempting to do. At the suggestion of the helping teacher, many took music at summer school. So through these five years, with all forces working together and through the capable helping teacher, who sings not a sound, but appreciates deeply and realizes that her rural children must not be deprived of a vital part of a curriculum, the music work has grown, not by leaps and bounds, but slowly and surely. This year two of the schools have teachers of public school music. The teachers have been preparing to put on a music memory contest by first having it conducted for them in their meetings. They are learning by doing themselves. To answer another demand from the county teachers, there has been an extension course offered by the college. This has covered a year's work, and many in that class are going to take another course at summer school.

> This is only a small beginning of what we are hoping for Guilford County boys and girls. What we have done is not unique at all, but it has brought working forces together, making a beginning in the organization of a county for equal opportunities for all children, be they rural or urban.[23]

Excerpts of Bivins' 1923 address at the Music Supervisors conference are contained in Appendix A-2.

Music Supervisors National Conference (1924)

At the Music Supervisors National Conference in Cincinnati, Ohio, April 7-11, 1924, Bivins spoke on the training of the music supervisor in normal schools. Her speech is published in the Journal of Proceedings (1924).[24] Bivins believed that the two-year normal school course was inadequate because "in that length of time one cannot prepare the student to be both a musician and teacher." She further believed that the four-year Normal College

> which makes possible breadth and at the same time retains its fundamental and sole aim, teacher training, has an advantage in the provision of a real curricula toward definite teaching objectives.[25]

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[23]Alice Bivins, "A Plan for County Organization," Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference, (Ann Arbor, Michigan: The Conference, 1923): 203-206.

[24]Alice Bivins, "Training of the Music Supervisor in Normal Schools," Journal of Proceedings of the Seventeenth Annual Meeting of the Music Supervisors National Conference, (Ann Arbor, Michigan: The Conference, 1924): 315-317.

[25]Ibid., 315-317.

Excerpts of Bivins' speech to the 1924 Conference in Cinncinati are contained in Appendix A-2.

Manual for Courses of Study for the High Schools of North Carolina

The Manual for Courses of Study for the High Schools of North Carolina was published in 1922 for the dual purposes of assisting as a guide for superintendents, principals, and teachers (including music teachers) to meet the needs of the children of the state and for standardizing high school work. It was thought that standardization would bring about greater effectiveness.[26] Each of the course outlines, descriptions, and objectives was created by an individual or a committee with expertise in that specific area. However, while presenting many suggestions, the Manual's authors avoided prescribing exactly what work was to be done or the manner in which the work was to be accomplished.[27] Bivins authored the course in music while she was on sabatical leave (1921-1922) from the North Carolina College for Women; at the time, she was studying at Columbia Teachers College in New York City. She wrote

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[26] Alice Bivins, "Music in the Secondary School," State Superintendent of Public Instruction, Manual for Courses of Study for the High Schools of North Carolina, Educational Publication No.79, Division of Supervision No.20 Raleigh, N.C.: 1922), preface.

[27] Ibid., 1.

the entire section on music which contains an introduction that presents reasons for music's inclusion in the high school curriculum, a short discussion on the kinds of students music affects, a discussion on the importance of a well-trained music teacher and equipment necessary for music instruction, recommendations for high school credits from the high school committee of the Music Supervisors National Conference, descriptions of recommended music courses, and a very lengthy bibliography which includes pedagogical music education books, source books on different aspects of the orchestra and band, music dictionaries, theory and harmony books, music history books, music appreciation books, music magazines and newspapers, music publishers, music collections for chorus and orchestra, many single works for different kinds of vocal groups and orchestra, and the list of state adopted text books.

In the introductory section of Bivins' work, "Music in the Secondary School," she attempted to justify the inclusion of music in the curriculum in terms of satisfying needs.

> Life is a constant meeting of needs. We are forced from early childhood to old age to make attempts to satisfy needs. In other words, our life is made up of satisfaction. Many of these needs are material ones. There are, however, other needs that demand satisfaction, such as communication, the desire to create, to cooperate, to express and appreciate feeling of beauty in form and color, in music. It is these desires and the attempt to satisfy them that

> give to us the problem of education.
>
> It is the whole purpose and process of education to adapt conduct to the most wholesome and complete satisfaction of these needs, that life itself may be most complete and wholesome. Music in itself would not be valuable. It is made valuable by the satisfaction it gives to these needs and desires which are instructive in all people. It is valuable only when it increases satisfaction and when it makes differences in thought and action. Granting that music gives satisfaction, we must decide whether its relative value is great enough to allow it a place in our curriculum.

Bivins continued her justification for music education by relating music to four objectives in education at that time, health, practical efficiency, citizenship, and recreation. She suggested that the four objectives could be seen as two, "man at work and man at play" and related music to those.

> If a man keeps himself in excellent health, if he is highly efficient in the use of the tools and the conventions of life and his particular work, if he participates with intelligence and efficiency in the regulative, institutional and other cure and social enterprises of his Community, State and Nation, and if he uses his leisure time in a wholesome and upbuilding way we should certainly regard him as living a good and worthy life.
>
> If we wish our boys and girls, as adults, to be the embodiment of the foregoing, we must give them as children the opportunities to grow in those respects. The activities of adults and children are much the same in kind. If he is able to meet a situation as an adult he must have had as a child opportunities to meet like situations.
>
> Our curriculum must provide, if we are to have well rounded citizens for all phases of behavior. It is not enough that the acting and thinking phase be provided for. There is a third phase equally important and yet so little recognized, and that is the phase of feeling. This phase gives satisfaction in the enjoyment that is found in the various art appeals, none stronger, perhaps, than that in the

realm of music.[28]

> Music in relation to our four objectives can be justified on any one. It does aid health. It has its value in relation to practical efficiency. . . . For what other reason has it been found practical to have music as part of the daily regime in many factories and stores? Because our business men recognize that the change that comes in thoughts and feelings, makes his employees more efficient and so more valuable to him. Music aids in citizenship in such ways as helping to satisfy that desire to cooperate, to be with others, to be social. We have dismissed the first three with only a sentence because, while music does function in relation to them, its functioning in relation to the fourth big objective, recreation, is so vital in this life of ours. We said that man's life might be reduced to work and play. One must have both.
>
> The recent war showed how destitute our boys were of means of profitably using leisure time. This problem becomes more acute with the increased use of machinery and the reduction in time needed for providing our material necessities. With the eight hour working day comes the increased hours of leisure. Since it is in the unoccupied time that our native impulses and tendencies assert themselves most freely, it is important that these impulses should have been so exercised that the recreative activities should be rebuilding. Is it not safe to say that if in school a boy has received enjoyment from participating in and listening to good music, that he will choose that as one way of filling in his leisure hours? If we can add to the fulfillment of a more complete life by teaching music in our schools, have we a right to deprive any child of that inheritance?[29]

She identified three kinds of students who should be considered when devising a music curriculum.

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[28] Ibid., 144; Charles Farnsworth also believed that music was superior to the other arts in its aesthetic appeal. William Ronald Lee, "Education Through Music: The Life and Work of Charles Hubert Farnsworth (1859-1947)" (D.M.A. dissertation, University of Kentucky, 1982), 1-193.

[29] Ibid., 145.

> First, there are those who are unmusical and are not interested in music. Then there is the group, by far the largest, which is made up of those who enjoy singing, who are musical and interested to the point of wanting to get a great deal without particularly wanting to become performers. A third group includes those who want music as a vocation or whose talents are such that they may become skilled amateurs. Just as in other subjects in the curriculum, we find students with varying capacities to which we must administer.

Bivins wrote on the necessities for school music. The first necessity was that of a "well-equipped" music teacher whom Bivins felt must be both a musician and a teacher. She qualified the term "musician" for purposes of education as not necessarily being a solo artist yet possessing a "broad knowledge and experience with musical matters involving study and contacts." She further defined her requirements of a music teacher.

> It is important that the music teacher have knowledge of the real technique of teaching, an understanding of psychology of the adolescent boy and girl with whom she must deal, and an understanding of public school conditions in order that she may be a sympathetic member of the high school staff, doing her part to cooperate with others in carrying out the school policies and bringing to fruition the best possible results in her own field. Many studio teachers, who are excellent as such, are utterly incapable of teaching public school music because they do not know how to handle groups of children. The success or failure of music in the high school lies largely in the hands of the teacher.

She stated that additional necessary equipment besides a room in which to teach included a good piano, (kept in tune), or "talking machine," a small library of books,

music needed for chorus work, and records.[30]

Bivins preferred leaving the use of credits for music up to each school or school system. She felt credit should only be given when the work was such that it was "functioning to as great an extent as other subjects" and that there had to be as much work as in other subjects. She felt that students should not consider music as a "snap" course. She included the recommendations of the high school committee of the Music Supervisors National Conference.[31]

> I. All study of music, or exercise in music, undertaken by a high school as part of the scholastic routine shall be credited by that school.
>
> II. The amount of credit so granted shall be equal in every case, hour for hour, to that granted by the same school for any other subject, with the following qualifications: (qualifications specific to each school).
>
> III. All subjects, musical or otherwise, are understood in the report to be on a basis of double or single credit, accordingly as they do or do not necessitate a period of study in preparation for each period of recitation. thus, as applied to music, chorus practice, which requires no preparation, would receive equal credit with drawing, which requires none. On the other hand each recitation hour in harmony should receive double the credit of each chorus recitation hour, inasmuch as harmony requires preparation study that can be certified; and again, harmony should be credited hour for hour of scheduled recitation, equally with mathematics or any subject similarly requiring outside study.[32]

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[30] Ibid., 146.

[31] Ibid., 146.

[32] "Report of the Commission on the Reorganization of Secondary Education," National Education Association, Bulletin, 1917, no.49.

She stated that since all schools could not afford the recommended high school music courses, "local conditions must determine the selection." However, she felt that chorus singing should never be omitted, should be in every grade, and she urged the importance of developing a high school orchestra.[33] Among her course recommendations were chorus class, glee club (girls, boys or mixed voices), orchestra, preparatory music course (elementary theory and sight-singing), harmony, and music appreciation. "Music in the Secondary School" is shown in Appendix A-1.

Music Supervisors National Conference Activities

Alice Bivins' name first appears on the Music Supervisors National Conference roster of active new members in the 1916 Music Supervisors Journal of Proceedings. At that time, she was teaching in Ypsilanti, Michigan. The group picture (see Appendix A-3) in the 1916 publication demonstrates pictorially an important professional association of her past and an important professional association of her future. In the picture, she stands directly beside Julia Etta Crane with Peter Dykema standing in front of her.[34]

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[33] Bivins, "Music in the Secondary School," 147.

[34] Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors National Conference, (Chicago, Illinois: the Conference, 1916), picture inserted at front.

Bivins continued to be an active member in the Conference until her death in December, 1937. She is listed as a member of the Teacher Education Committee for the years 1936-1938.[35] She presented a lecture entitled "What Should Graduate Study Contribute to the Education of the Music Teacher?"[36] and served on the discussion panel "Music in the Curriculum" chaired by Peter Dykema at the 1936 meeting.[37] After having survived eight operations for breast cancer,[38] it is impressive that she possessed the strength to continue to teach, travel, and give presentations. However, the lack of presentations at the Music Supervisors conventions from 1928-1935 runs concurrent with the onset of the disease in 1928.

Her first appearance at MSNC in a professional role was a paper titled "What the Normal Schools and Teachers' Colleges Can Do for the Grade Teachers in the Summer Session," presented to the meeting in Philadelphia,

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[35] Thirtieth Yearbook of the Music Educators National Conference, (Chicago, Illinois: The Conference, 1937): 432.

[36] Alice Bivins, "What Should Graduate Study Contribute to the Education of the Music Teacher?" Twenty-ninth Yearbook of the Music Educators National Conference, (Chicago, Illinois: The Conference, 1936): 112-116.

[37] Ibid., 49-51.

[38] Alice Bivins, Miami Beach, Florida, to Helen Hosmer, Potsdam, New York, 9 March 1937, Crane Archives, Crane School of Music, Potsdam College of the State

Pennsylvania, March 22-26, 1920.[39] She reported on the music education needs of North Carolina at the same meeting following a report from her teacher, Julia Etta Crane, on the needs and accomplishments in music education in the state of New York.[40] Bivins became the chairman of the committee on Music in Normal Schools, Colleges, and Universities at the meeting in St. Joseph, Missouri, held April 4-8, 1921. She was in charge of selecting the speakers representing experiences from the three types of institutions and responsible for directing the discussions following the lectures. She also delivered the introductory address.[41]

In early 1922, while Bivins was a student at Columbia Teachers College, William Breach, the supervisor of music of the Winston-Salem, North Carolina Schools, wrote to Wade Brown seeking Alice Bivins' address in New York. He wanted to tell her that he was counting her as a member of the North Carolina delegation instead of the New York

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[39] Alice Bivins, "What the Normal Schools and Teachers' Colleges Can Do for the Grade Teachers in the Summer Session," Journal of Proceedings, 1920, 92-93. University of New York, Potsdam, New York.

[40] Ibid., 197-198.

[41] Journal of Proceedings of the Fourteenth Annual Meeting of the Music Supervisors National Conference, (Providence, Rhode Island: The Conference, 1921), 157.

delegation.[42] Of course, Bivins did attend the Nashville Convention as a representative of North Carolina and participated in the organization of the Southern Conference of which she later became its first secretary and its third president (first woman president).

Bivins' address "A Plan for County Organization" was given at the convention held in Cleveland, Ohio, April 9-13, 1923. She spoke on the plight of rural education and referred to her own successful experiences in North Carolina.[43] Bivins also spoke on the fifth day at the sectional meeting of the 1923 Convention. Her speech was entitled "Making Music a Vital Force in the Rural School."[44] The two speeches at the Convention showed her concern for the need of music education in rural areas. However, Bivins did not submit a copy of the speech, "Making Music a Vital Force in the Rural School," for publication in the Journal of Proceedings (1923) and it has not been found.

Bivins' speech, "Training of the Music Supervisor in Normal Schools" was delivered at the Music Supervisors

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[42]William Breach, Winston-Salem, North Carolina, to Wade Brown, Greensboro, 16 January 1922, Wade R. Brown Papers, University Archives, UNCG.

[43]Alice Bivins, "A Plan for County Organization," Journal of Proceedings, 1923: 203-206.

[44]Alice Bivins, "Making Music a Vital Force in the Rural School," unpublished speech at Conference of 1923, Journal of Proceedings: 4.

National Conference held in Cincinnati, Ohio, April 7-11, 1924.[45] At that time, she was also a member of the Committee on Resolutions whose report was presented at the end of the conference meeting.[46]

Music Supervisors National Conference (1926)

At the MSNC meeting in Detroit, Michigan, held April 12-16, 1926, Bivins delivered a long speech entitled, "Music in Clubs and Camps: Shall It Be a Continuation of School Music or a Vacation From It? Bivins' 1926 address in Detroit challenged music educators to take advantage of the opportunities to introduce music of quality to the thousands of campers and club members across the United States.

> Camps no longer are places of just recreation, a place in which to pass a pleasant summer or, as someone has said, a place in which parents may "part their children" while they run off to Europe. They are definite educational agencies, not supplanting the school, not a transplanted school, but a place where qualities and powers of children and young people may be released through contacts with natural environmental influences and through programs based upon the natural interests of the children. The programs are to grow out of the living conditions of the campers rather than forced upon them from the outside.
>
> In other words, camps are being organized on the modern principle of education, that we supply the answer to needs felt by the child. The success and

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[45] Alice Bivins, "Training of the Music Supervisor," Journal of Proceedings, 1924: 315-317.

[46] Journal of Proceedings, 1924: 366-367.

> progress of camping as an educational force depends on professionally trained directors and counsellors...[47]

In the same address she makes a case for music education in the natural setting in an eloquent, colorful style.

> In all education we should keep in mind the natural instincts and inborn tendencies that we may use them, thus vitalizing for the child the activity involved. In camp, our environment makes possible the satisfying of those instincts and tendencies in such a natural way. Where, for example, could we find a better place to lead a child to hear music as it first came to man--the wind in the trees, the songs of the birds, the the lapping of water. How easy to lead to the creative side--making instruments, such as the Indians made in their natural environment with the playing on them, thus leading to the Toy Band and on to the band and orchestra. What better place to hear the story of Pan and his pipes, Orpheus and his Lute, and the many fascinating stories about how music came to be and those who made music?[48]

Bivins' interest in using music in camps and clubs was a sign of the times when there was interest in developing camps and clubs for children. Charles Farnsworth organized a girls' summer camp in 1909. The camp was located at Thetford, Vermont and was named Camp Hanoum (Turkish word for "lady").[49] Farnsworth had been influenced by Luther H.

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[47]Alice Bivins, "Music in Clubs and Camps. Shall It Be Continuation of School Music or a Vacation From It?" Journal of Proceedings of the Nineteenth Annual Meeting of the Music Supervisors National Conference, (Chapel Hill, North Carolina: The Conference, 1926): 115.

[48]Bivins, "Music in Clubs...", 115.

[49]Lee, 97-98.

Gulick, founder of the CampFire Girls[50] and Edward and Charlotte Gulick (Edward Gulick was on the faculty at Columbia) who had begun their own camp earlier.[51] Bivins mentioned some views of Mrs. Gulick in her speech.[52] Music was considered an important activity at Farnsworth's camp. He hired professional musicians and musicians from the Mannes School of Music in New York to lead the musical activities.[53] An early statement in Bivins' speech hearkened back to the philosophical thinking of Charles Farnsworth (and, in this particular case, that of John Dewey).

> Growth in the after school hours is being encouraged so that the big principle in education, learning to live by living-not for the future only-but in the present, may be fully realized.[54]

Farnsworth believed that

> the immediacy of musical pleasure was important because it helped provide the motivation needed to develop a sense of freedom and self-realization and contributed to the evolution of personality.[55]

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[50] Ibid., 72-73.

[51] Lee, 97-98.

[52] Bivins, "Music in Clubs", 116.

[53] Lee, 98-99.

[54] Bivins, 113.

[55] Lee, 143. Lee identified immediacy as an important motif of philosophical thought in the 19th century and later in the philosophical thought of John Dewey.

Bivins may also have been stimulated to consider the value of music in camp and club situations by the interest in camp leadership at Teachers College. Peter Dykema was an advocate of using music and teaching music in camps.

At the end of her address, Bivins quoted statements regarding the importance of music in camps made by Professor Elbert K. Fretwell of Teachers College who had helped develop a Camp Leadership course.[56]

Music Educators National Conference (1936)

Bivins' final address to the Music Educators National Conference (formerly MSNC) was in 1936. She had been asked to speak on what value graduate study had on the education of the music teacher. The views of a woman whose experience bore witness to the growth of music education in higher education can be seen in the contents of her speech; her ideas show an understanding of the changing requirements of developing the music educator to meet the needs of students in ever changing social/economic conditions. She identified a central focus of graduate education as being that of leading the music educator to a personal basic understanding of music's role in developing the whole person. Bivins' speech also shows the progress and change in music education. Though names in her speech date her

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[56]Bivins: 117.

work, problems, philosophies, and ideas about higher education appear current. For a glimpse of Bivins' understanding of music education in higher education, a short excerpt is printed below. The entire speech is contained in Appendix A-2.

> When I was asked to discuss this subject, I asked myself: What is education? What is education for?
>
> There are many definitions of education. Of them there are two or three that I like particularly. Every teacher, I am sure, has his own, but may I give you the ones that have served as guides for me? Some years ago Dr. Thorndike defined education as "Making desirable changes." That always had hope in it for me because of its non-static conception. To feel that it is possible to grow, to change, to move on, brings courage that both as individuals and groups there is something better to grow to--provided of course, as his definition indicates, the changes made in ourselves and in others because of our influence, are desirable ones.
>
> Another definition I like is one that Governor Aycock of North Carolina--not a school man--gave when he said to his legislators years ago, "Gentlemen, education is pulling out what God Almighty put in." That has significance for us, does it not? Yet there are many teachers and parents who still believe that they must pour in.
>
> And the third is one that Dr. Thomas Briggs has set forth when he said that "education helps us to do better those things which we do anyway."
>
> In each one of those definitions we are aware of an emphasis on change, growth, development. The first step, so it seems to me, in answering the question put by the topic assigned, is to have the realization that education is not static, "It is dynamic and vital in that it deals with the most vital stuff in the world, human life and with relationships of human beings in a changing world, a fast changing world," says Dr. Mursell. Such a challenge! Surely we need music teachers who can see life as a whole, life as richer, fuller living with music a part of the whole!
>
> But that I might not speak only of what I think, I put to many students who are pursuing graduate work this question: "What do you want this study at the graduate level to do for you?" Here are some sample replies: "I want to enlarge my vision." "Things

change so fast, I want to bring myself up to date." "I want to know more about music." "I want the opportunity to improve my performance." "I have been teaching just one type of thing--I felt larger relationships so want to know more of other fields." "I needed a master's degree to keep my position." Analyzing these statements taken at random from answers to the question, you are aware of a feeling on the part of all for *more* of something.
place for it in their lives.

Music education is a larger concept than "public school music." It is an indication of a larger function, and it is getting ready for that larger function of music that I believe is bringing the necessity for further study.

This graduate study should carry on the interpretation and expansion along three main channels. First, it should develop further the general musicianship; secondly, it should enlarge and interpret the general education background; thirdly, it should expand and interpret the specific professional preparation.

Graduate study should contribute further to the student's performing ability as a musician. In the undergraduate level there should be at least one instrument on which performance becomes proficient. Graduate study should add to this a greater degree of ease and confidence, of artistic performance and expansion of music literature used. With the radio accessible to nearly all people, the standard of performance set is generally higher than when the music teacher was the one who set that standard. She must now meet a standard set by others. She cannot afford to be unable to do that about which she talks. She must be a musician, not a "public school music teacher," upon whom aspersion may be cast because there is no singing or playing ability.

This increased musical performance ability must be paralleled by an ever increasing teaching ability. And so there must be opportunity for further analysis and study of teaching as a profession.[57]

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[57] Bivins, "What Should Graduate Study...," 112-116.

Greensboro Euterpe Club and National Federation of Music Clubs Membership

Alice Bivins participated in the Greensboro Euterpe Club while she was on the faculty at the State Normal College. She is listed as a member in the 1918-19 club year, participating in A Rose of Avontown, a cantata for five women's voices at the Euterpe Club's last meeting of the year in May.[58] The 1919-20 club year was short because of the second flu epidemic which was sweeping Greensboro and the rest of the country. A meeting was attempted in January, 1920 with only twelve members present. However, the members worked within the public schools during National Music Week, performing quartets. Fifteen minute programs were presented in the rural schools to educate the rural students on the meaning of music week.

Alice Bivins opened the 1919-20 club year with a music program as indicated in the minutes of that year's first meeting.[59]

> Miss Alice Bivins, the charming soprano of the North Carolina College for Women gave a number of delightful solos, these being: 'Since You Went Away,' by Rosemond Johnson; 'Little Boy Blue,' by Buckley; and 'Ring out, Sweet Bells of Peace,' by Roma. The Euterpe Quartet, composed of Miss Bivins, Mrs. Cummings Mebane, Mrs. Norman Wills, and

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[58] Agnus Martin, History of the Euterpe Club, Book I, Greensboro, North Carolina, 66.

[59] Martin, Book I, 69.

> Mrs. Henry Ware, sang several beautiful selections, these being; 'Barcarolle,' from Tales of Hoffman, 'Mighty Lak a Rose' by Nevin, 'Sweetest Flower that Blows,' by Hawley. The next meeting will be held with Mrs. Bernard Cone as hostess at her attractive home on Summit Avenue on November 8.[60]

Later that year, Bivins appeared on the program at the Second Biennial Meeting of the North Carolina Federation of Music Clubs held on April 13, 1920. She presented a report on the National Conference of Music Supervisors and performed a program of songs for soprano and accompaniment.[61] Miss Bivins served as president of the Euterpe Club during the 1920-21 year. Agnus Martin, the Euterpe Club historian, wrote the following description of Bivins.

> One of the most dynamic of all our presidents,--a wide-awake and ever busy president--a brilliant speaker, possessing a charming personality,--a splendid teacher and music supervisor. Miss Bivins served but one year as president of Euterpe, owing to many musical activities connected with her work at North Carolina College for Women.[62]

During her presidency, students (from both the North Carolina College for Women and Greensboro College) were allowed into the club as members and teachers of Guilford County rural schools were made associate members. Bivins was concerned with the progress of public school music in

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[60] Martin, Book I, 70.

[61] Ibid., 71.

[62] Ibid., 73.

the rural areas. She conducted community sings at fairs in counties surrounding Greensboro and saw that Victrola records were purchased for the county schools. She hoped to inspire more interest in music among rural parents and children which might filter into the schools. Such community sings were held on autumn nights at Whitsett and Bessemer City.[63] The following account of the minutes of one Euterpe meeting pictures the surrounding social conditions of the time of Bivins' presidency including the club members' interest in music education in the rural schools, their concern for the American veterans following World War I, and their concern about women's desires for privacy during voting, their newly acquired privilege.

> A new class of members was added to the membership list--that of student members--these students being the seniors from both the women's colleges of Greensboro (State Normal and Greensboro College). This fourth class of members was asked to pay dues of $1.00 per member (Club dues are $2.00). Also, the teachers of Guilford County were to be made associate members.
>
> During this year, the Choral Club of Greensboro was organized and the Euterpe was asked to get behind it and help make it a success. Dr. Brown (Wade Brown) spoke on the need of a big hall for choral club meetings and programs (and those of us today who meet in the wonderful big auditorium at N.C.C.W. realize he went right after what Greensboro needed.) Mrs. Leslie Wharton also asked the club's cooperation in the coming concert course for Greensboro, of which she was manager. Miss Bettie Aiken Land asked us to contribute again, money to buy victrola records for use in the County Schools; six petitions from the North Carolina Good Roads Association asking for 25

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[63] The Carolinian 2, no.2, 2 October 1920.

> signatures of club voters to help them in their work; the Government Department of Thrift asked the club to use its influence and encouragement in the purchase of Thrift Stamps in peace times as well as in war times; the Red Cross called on us for aid in any way we could help; the hospitals at O'Teen and Kemilworth (near Asheville) requested boxes for ex-servicemen--anything men would like-candy, jelly, nuts, cookies, fruit (except apples), money, razorblades, etc; we were asked to interest our state Congress and Senators in the State Censorship bill for moving picture shows; we were asked to sign "a resolution for privacy" for women in voting.[64]

During Bivins' term as president, faculty members from the North Carolina College for Women entertained the Club at the Y.W.C.A. hut on the campus at NCCW.[65] The largest event of Bivins' term was the Annual Meeting of the North Carolina Federation of Music Clubs which was hosted by the Greensboro Euterpe Club.[66] The Greensboro Daily News printed the following article advertising the upcoming event; it describes the work being done by the National Federation of Music Clubs during the early twenties.

> Greensboro, the home of the Euterpe Club, perhaps the most ambitious and progressive musical organization in the state will be hostess to the music

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[64]Martin, Book I, 74-76.

[65]Ibid., 77. The hut was built by the Carpenterettes (student group of carpenters from the College) in 1918 and was located at the northern end of the campus. The hut was used for thirty years as a recreation building. Money for furnishings were donated by Mrs. Janet Weil Bluethenthal and Miss Gertrude Weil of Goldsboro. A phonograph was donated by Thomas A. Edison. Found in Bowles, 130-131.

[66]Ibid., 79.

> clubs of North Carolina at their annual convention on March 14 and 15. The National Federation of Music Clubs of which the North Carolina organization is a member has for its aim: "To make America the musical center of the world; to make music useful in the civic life of America; and to promote and develop American musical art." The Federation has worked during the past 28 years for the recognition of American music; has given prizes for American Compositions; has obtained a hearing for the works of American composer; has assisted the young professional artists by means of state, district and national contests; entertained the soldiers in the cantonments during the world war, and gave them thousands of small musical instruments; and has done more than any other organization to establish credits for music in the schools.[67]

During the 1921-22 club year, Alice Bivins was on leave-of-absence from the North Carolina College for Women to work on a bachelor's degree at Columbia Teachers College in New York. Francis E. Clark, (Chairman of Education of the National Federation of Music Clubs) addressed the North Carolina State Teachers Association November 24, 1921, the year of Bivins absence. Her lecture was entitled "A Square Deal for the County Child" which stressed the importance of development of public school music programs for rural children.[68] Alice Bivins' presentation to the Music Supervisors' National Conference in April, 1923, entitled "A Plan for County Organization" also addressed the same issue of music programs for rural children. Within the

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[67] "Euterpe Club News," The Greensboro Daily News, 19 February 1921, 8.

[68] Frances Elliott Clark papers, Box 1, 49, MENC Historical Library, University of Maryland, College Park, Maryland.

lecture she spoke of the Euterpe Club's efforts to have music in rural schools. (See Appendix A-1.)[69]

Alice Bivins' return to Greensboro from her leave-of-absence at Columbia Teachers College was recorded in the Euterpe minutes of the first meeting in the fall of 1922. "Miss Alice Bivins, a former president, was welcomed to the club again after a year's absence in New York." Martin wrote of the activities of the club at that time.

> The club at this time seems to have centered its attention on the music in the county schools. Twelve victrola records were voted to be sent for county school use. A committee was appointed to talk to Dr. Foust (President of the College) about the condition of music in the county schools.[70]

The minutes of the November 1922 meeting gave an account of a program given by Bivins and Benjamin Bates; the program was entitled "Ecclesiastical Music." This program shows Bivins' contribution to the club as a knowledgeable music educator.

> Miss Alice Bivins, in a splendid talk, spoke of music in its relation to the church from the earliest centuries. Beginning with the time of the earliest Christians, she traced their influence up to the present time, pointing out the fact that even in the dark ages, when there was turmoil, politically and socially, the church was the only ray of light for the art, in fact no other art except music at this time of unrest received any development. Beginning with the fourth century and on through the 16th, Miss Bivins pointed out the changes that came about in the development of music.

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[69]Alice Bivins, "A Plan for County Organization," Journal of Proceedings, 1923: 205.

[70]Martin, Book I, 100.

> She spoke of the time of the Gregorian chants or plain songs when there were no notes, staffs, or bars and music was based on the old Greek melodies--a period when there were no harmonies, no chromatics, when all was sung in unison, no part songs, when a choir singing these chants had only the sense of the words to indicate length of the note.
>
> Benjamin Bates. . . did the research work along musical lines. The first numbers given were two excellent examples of the early plain song, "Oh, Come, Oh, Come, Emmanuel," and "Hallelujah" sung by a quartet, consisting of Misses Bivins and Morelock, Mr. Bates and Foster Barnes.

Bates continued the rest of the history lesson. In conclusion, he remarked that "ever since the dawn of religion, music has had an accompanying part, and the modern viewpoint is to eliminate the poor music and substitute the best." He reinforced Bivins' views that the value of public school music is teaching children to better appreciate all that is good in music.[71]

During the 1922-23 year, Bivins became National Chairman of Public School Music in the National Federation of Music Clubs. At the North Carolina Federation of Music Clubs Thirteenth Biennial Convention held in Asheville June 11-15, 1923, she presided at two session meetings. She also presented a report on the Public Schools Committee.[72] In her address, she advocated

> thorough training for music supervisors, urging clubs to give programs in the schools, and to investigate

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[71] Ibid., 104.

[72] Special Festival Issue of the Official Bulletin-National Federation of Music Clubs, June 1923, The Library of Congress, Washington, D.C., 17.

> the fitness of their supervisors, to demand higher standards and better music, and to include public school music as a subject for club discussion and programs.[73]

Frances Elliott Clark, Chairman of the Education Department of the National Federation, addressed the 1923 convention of the North Carolina Federation of Music Clubs. In the Special Festival Issue of the Official Bulletin-NFMC, both Clark and Bivins sent greetings to the federation members. While Clark's greeting and subsequent article was more of a report on what was being done musically for the children in the United States, Bivins' greetings challenged the members to do more for public school music.

> To all Club Members Greetings!
> Your National Chairman of Public School Music has not made herself heard thru the Bulletin.
> From time to time, however, our splendid Director of the Education Department, Mrs. Frances Clark, so vitally interested in the music education in the public schools, has sent you a message.
> If every Club in the United States would think in terms of child development, what an impetus would come from the combined thots and work. To that end I suggest that *every* Club have at least two of its programs devoted to music in the schools.
> Ask yourself these questions: Does our town or city have music in the schools? If not, why not?
> Is the music in our schools what it should be? If not, why not?
> Do I know our supervisor or supervisors?
> Am I doing all I can to help our supervisor arrive at the standards she has set?

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[73] Official Bulletin-National Federation of Music Clubs, September 1923, The Library of Congress, Washington, D.C., 9.

> Is our Club trying to arouse the proper attitude toward the best music?
>
> Is there anything we can do to help the schools in the rural districts near in which there are children not so fortunate as our boys and girls in the City?
>
> Do we need an extension committee?
>
> Are we cooperating intelligently and working constructively?
>
> Is not the development of the child the all important duty of those already grown to maturity?
>
> No Club can afford to miss this great opportunity of helping to bring up a happy, contented American citizenship.[75]

Bivins' one year as Chairman of Public School Music was also Clark's last year as Chairman of the Education Department.

At the North Carolina Federation of Music Clubs Seventh Annual Convention in March, 1923, Bivins presided as National Chairman of Public School Music for the Contest for Young Professional Musicians in voice and piano. On the third day of the convention, March 14, 1923, Bivins led the singing.[76]

In the spring of 1923, a pops concert was given at Greensboro's O'Henry Hotel ballroom sponsored by the Euterpe Club for the benefit of the orchestra of Greensboro Senior High School. Alice Bivins and Victor Young of New York City, a pianist and composer, performed on the programs. "Alice Bivins sang a unique group of five Chinese Mother Goose Rhymes by Crist. Her second group was

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[75] Ibid., 19.

[76] Martin, Book I, 111.

two spring songs, 'April Rain' and 'The Merry Month of May'."[77]

On May 13, 1924, Alice Bivins made a presentation to the North Carolina Federation of Music Clubs Eighth Annual Convention in Wilmington, North Carolina. The title of the presentation, "Demonstration of a Music Study Course Advocated by the National Federation of Music Clubs," is self-explanatory.[78]

The last recorded Euterpe event involving Bivins before she left the North Carolina College for Women was not dated but the listing in the yearbook indicated that it would probably have been held in the spring of 1925.

> Members of the Euterpe Club will meet this afternoon at 3:30 o'clock in Gray Building at North Carolina College and the afternoon program, arranged by Miss Alice Bivins, will be sung by the Phoenix Club of North Carolina College. Alice Bivins is the director.[79]

Though Alice Bivins left Greensboro to work at Columbia University, she maintained her ties with the Euterpe Club. In October, 1928, a banquet was held to "kick off" the new year and to honor Alice Bivins who was the guest speaker. The Euterpe members toasted her and sang five songs of familiar melodies with special verses to honor her. Two of the songs were printed in the yearbook.

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[77] Ibid., 115.

[78] Ibid., 118.

[79] Ibid., Book II, 3.

(To the tune of "Mighty, Like a Rose")
Dear Alice Bivins
Heres a toast sincere
Mighty glad to welcome you and
Glad to have you here
Dear Alice Bivins
Hope you feel at home
Greensboro hearts will claim you theirs
Where ever you may roam.

(To the tune of "Little Liza Jane")
Guess whose back with us tonight
Miss Alice Bivins
To have her here is our delight
Miss Alice Bivins

Chorus
Oh we love her
She's one of our band,
All who love her,
Give her a hand.
(Applause)[80]

On October 11, 1933, Alice Bivins returned to be guest speaker at a Euterpe Club Banquet given at the Greensboro Country Club which honored the new members. The subject of her address has not been determined.[81] Agnus Martin, Euterpe Club historian, wrote that Bivins had been one of the club's most "dynamic" presidents.[82] Bivins indicated in her address to the 1923 Music Supervisors Convention in Cleveland that the direction of the club had changed.

> . . . its activity centered within itself largely, as do so many clubs. That kind of music club means little to a community. Unless it reaches out to do service, it, like a human being who is content to live unto himself, becomes narrow, selfish, and

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[80] Ibid,. 50.

[81] Ibid., 3.

[82] Martin, Book I, 73.

> provincial. The club was ready for branching out, so an extension department was created as well as enlarging its membership so that not only performers but those interested in music might become part of this body which was enlarging its vision.[83]

The purchase of Victrolas and records, programs of music for county schools, the inclusion of college music students and public school teachers as members, and the direction of community sings originated during Bivins' Euterpe Club presidency.[84] Her continued close ties to the Euterpe Club must certainly have been tendered by the knowledge that she had changed the club's direction and influenced its involvement with public school music.

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[83]Bivins, "A Plan for County Organization:" 205.

[84]Martin, Book I, 73; The Carolinian 2, no.2, 2 October 1920.

CHAPTER V

BIVINS' DEPARTURE FROM THE NORTH CAROLINA COLLEGE FOR WOMEN AND LATER CAREER AT COLUMBIA TEACHERS COLLEGE

Aggressive Personality

Bivins' correspondence to Brown depicts a woman who was not reluctant to say what she believed about the development of the public school music department at NCCW. She did not hesitate to question her superiors about salary increases and professional promotions. Her letter to Brown of June 2, 1919 (previously mentioned), questions both professional points.[1]

Brown suggested she write to Foust herself and he gave her Foust's address in Atlanta, Georgia.[2] There is no evidence that she wrote to Foust; yet she had asked Brown whether he thought she should write to Foust and he had replied affirmatively. Perhaps due to her assertive behavior, she was eventually promoted to the rank of full

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[1] Bivins to Brown, 2 June 1919.

[2] Brown to Bivins, 11 June 1919.

professor in 1922 with a salary increase.[3]

Another incident which exhibits her willingness to press administrators for what she thought was important is written within the minutes of the North Carolina College Faculty Council meeting of June 22, 1920. The Faculty Council was a meeting of all faculty and administrators where new policies and committee reports were presented.[4] As the minutes of the earlier meetings indicate, it was unusual for President Foust to deviate from the planned agenda and for unprepared recommendations from the general faculty to be posed. However, at the end of the June 22 meeting, Bivins addressed Foust, requesting "that Dean Jackson continue his discussion of the Race Problem for the benefit of the faculty."[5] It was decided by Foust to leave the time and place of this discussion to be announced later by Dean Jackson.[6] Walter Clinton Jackson was Dean of the College at this time under Foust and became President of

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[3]Alice Bivins, Personnel File, Office of the Vice Chancellor of Academic Affairs, UNCG; Faculty list for 1922-23, Minutes of the Faculty Council of the North Carolina College, inserted between pp. 48-49, University Archives, UNCG; Alice Bivins, NCCW, to Wade Brown, NCCW, 4 May 1925, Wade R. Brown Papers, University Archives, Jackson Library, UNCG.

[4]North Carolina College Faculty Council Minutes, 22 June 1920 at 8:30 in room number two, University Archives, UNCG.

[5]Ibid.

[6]Ibid.

the College following Foust in 1934.[7] It has not been determined when or whether the discussion on the race problem Bivins referred to occurred. There was no such discussion recorded in the Faculty Council minutes before

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[7]Bowles, A Good Beginning, 54. W.C. Jackson supported improvement of racial relations. He served on the Southern Commission on Interracial Cooperation (1928-1932) and on the Board of Trustees of Bennett College (n.d.). Among his publications are A Boy's Life of Booker T. Washington and Poetry by American Negroes. (Walter Clinton Jackson Papers, University Archives.) It has not been determined to what "race problem" Bivins referred; no specific recorded incidents from that time at the College have been found. However, Jackson's interest in improving racial relations and the startling overall race problems in the country may have solicited his comments on the matter which Bivins wanted brought out to the entire faculty. The summer was heated politically with the coming presidential election (Warren G. Harding won in November), the signing of the 19th Amendment (August 26) and racial problems throughout the nation. Within a month of the June 22nd Faculty Council meeting, numerous events involving racial problems were reported often on the front page of the Greensboro Daily News. Brief sketches of those accounts follow.

"Rumor Caused City to Prepare for Race War." In Alexandria, Virginia armed male citizenry and two companies of troops guarded city streets awaiting a Negro mob from Washington that did not come. Greensboro Daily News 29, no.31, 27 May 1920, 1.

"Wake County Negroes Hold the Balance of Power in Wake Fight." For the election, four-hundred blacks had registered which worried some politicians. Greensboro Daily News 29, no.137, 2 June 1920, 1.

"Slight Race Trouble Over Burning Flag." Two white men and a black policemen were killed and other blacks wounded during a parade in southside Chicago when a flag was burned. The parade was part of a movement at that time, the "back to Africa" movement. Greensboro Daily News 29, no.156, 21 June 1920, 3.

"Negro Breaks Away from Stake and Is Then Shot." A black man accused of murder broke away from a stake at which he was being burned and was shot to death by a write mob. Greensboro Daily News 29, no.157, 22 June 1920, 1.

or during the June 22 meeting. Whether a later meeting was held for the purpose of Jackson's discussion has also not been determined. Yet it must have been made clear to Jackson, Foust, and Brown that Bivins did not hesitate to approach topics which at that time in the South were not popular. Bivins' aggressive pursuit of clarification of a "touchy" subject may have been troubling to Jackson and Foust, administrators of a state supported school.

Beginning of Conflict

Wade Brown supported Bivins throughout her career in Greensboro as proven by his continual reliance on her for opinions and recommendations. As early as 1919, she was concerned about her salary and her professional standing. A letter from Brown to Foust dated June 19, 1924 portrays a dean's concern for his faculty and his desire to retain a capable teacher. The letter also shows his attempt to excuse some misgivings Foust may have had about Bivins. As mentioned, her strong personality and lack of fear of her superiors may have made the administration wary of her. Brown tried to enlist Foust's support of a salary increase for Bivins by emphasizing her success as a teacher.

> When you make up the scale of salaries for next year, I wish you would consider carefully the following cases in the School of Music.
>
> First, that of Miss Bivins. I know in some ways Miss Bivins makes herself rather unpopular and yet I am sure you realize as well as I do that she is making a success of her work and is a good teacher in every

> respect. She is devoted to it, and I know she has had several offers which are very much better than the salary which she is now receiving. I have never yet seen a teacher that is an angel. We all have our failings. We do not expect perfection. Inasmuch as Miss Bivins has succeeded well in her work, I hope you will be able to give her a reasonable increase in salary for next year.[8]

President Foust replied to Brown's request in a letter dated June 21, 1924. The letter must have been a disappointment to Brown and it was the beginning of the end for Bivins' career in Greensboro.

> I received your letter of the 19th and regret very much that you did not make your report earlier with reference to the salaries of your people. I spoke to you early last Spring suggesting that you submit a report before the meeting of the Board of Directors, making any recommendations that you desired to make to be acted on by the Board. As you did not make any report with reference to increases in salaries, I naturally assumed that you had no recommendations to make. The Board met on the 14th of May and arranged the salary schedule for next year. On yesterday, I sent the salary list to the Secretary of the Board to be recorded in his Minutes. You see, therefore, that the matter is now closed.[9]

Bivins had been pursued by other colleges offering higher salaries. She evidently cared about building the new music education program in Greensboro or she would have left sooner. The 1924-25 school year was Bivins' last year at the State Normal College; she resigned at the end of the Spring semester. It is not known whether Brown knew

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[8] Wade Brown, NCCW, to President Foust, NCCW, 19 June 1924, Wade R. Brown Papers, University Archives, UNCG.

[9] President Foust, NCCW, to Wade Brown, NCCW, 21 June 1924, Wade R. Brown Papers, University Archives, UNCG.

Bivins' intentions to take a position at Columbia Teachers College as early as January 23, 1925, when, on the traditional senior trip to New York City, he took a group of ten from NCCW students to Columbia Teachers College to observe an Advanced Problems Class.[10] Applications for Bivins' job were sent to Brown after the Kansas City Music Supervisors' Convention in March which Bivins had attended. Bivins had requested that the College pay her expenses for the trip. In a memo to Wade Brown, Bivins' frustration over her request is evident.

> I am enclosing my expense account to the National Conference. Since I am almost "financially embarrassed" I shall appreciate it if it can be attended to sooner.[11]

In Brown's letter of May 2, 1925, Bivins was informed that her expenses would not be paid due to the College's policy when teachers were leaving.

> When you spoke to me relative to the college paying your expenses to Kansas City, I told you that I was doubtful that the College would do it this year inasmuch as you expected to leave us at the end of this session.
>
> I talked the matter over with Dr. Foust, and he stated that it was an invariable custom in case the teacher left the college at the end of the year not to pay their expenses the last year to any national meeting of teachers.
>
> I believe if you think about this, you will see the justice of it. The college is willing to send a representative to national conferences provided the teacher is to remain here as a member of the faculty.

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[10] Teachers College Record 26, no.7, March, 1925.

[11] Alice Bivins, NCCW, to Wade Brown, NCCW, n.d., Wade R. Brown Papers, University Archives, UNCG.

> Anyway, this is the policy adhered to by the college.[12]

True to the form of an independent person who could ably defend herself, Bivins replied to Brown in a letter, dated May 4, 1925.

> Dear Dr. Brown,
>
> I have your letter and I just want to say that tho there may be a College rule about paying expenses only where the College knows a teacher is returning, it is impossible for me to see the justice where a person has given more than ordinary human energy to helping the building of a department, and to helping wherever it seemed necessary to give to the State and Community what it wanted. The benefits of that Conference have been gleaned by the students here now, not the ones who are coming next year.
>
> It does seem to me that where one has had no salary consideration for two years that the very least a College could do is to pay expenses to a Conference the benefits of which it is getting.
>
> It is certainly disheartening to find an Institution so unappreciative.
>
> I trust you will pardon my frankness, but I feel it keenly.
>
> A little showing of appreciation helps in this world, you know.[13]

Bivins' career at the North Carolina College for Women thus came to an end.

Bivins' Career at Columbia Teachers College

Peter Dykema, who, in 1924, replaced Charles Farnsworth, then on leave-of-absence, became head of the Music Department at Columbia Teachers College when

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[12]Wade Brown, NCCW, to Alice Bivins, NCCW, 2 May 1925, Wade R. Brown Papers, University Archives, UNCG.

[13]Alice Bivins, NCCW to Wade Brown, NCCW, 4 May 1925, Wade R. Brown Papers, UNCG.

Farnsworth retired in 1925.[14] There were only two full-time music education instructors on the faculty when Dykema arrived[15] and a total of twenty-seven semesters of music courses.[16] As head of the Music Department, he wanted to add more music education courses and music education instructors. The course offerings were increased to thirty-four covering forty-eight semesters by the fall of 1925.[17] To accommodate the expanding music education curriculum, three new positions in music education were created. Alice E. Bivins, being a specialist in elementary music education, and Norval Church, a specialist in instrumental music and conducting, were hired as instructors. Louis Mohler, a specialist in music appreciation and integration, was hired as a lecturer.[18]

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[14] Announcement of Teachers College, School of Education, School of Practical Arts, 1925-1926, xiii, quoted in Henry E. Eisenkramer, "Peter William Dykema. His Life and Contribution to Music Education" (Ed.D. dissertation, Columbia University, 1963), 168.

[15] Teachers College Bulletin, School of Practical Arts Announcement, 1923-1924, 70, quoted in Eisenkramer, 166.

[16] Teachers College School of Practical Arts Announcement, 1924-1925, 70-74; quoted in Eisenkramer, 170-171.

[17] Announcement of Teachers College, School of Education, School of Practical Arts, 1925-1926, 113-121, quoted in Eisenkramer, 171.

[18] Larry Woods Reed, "The History of the Department of Music and Music Education, Teachers College, Columbia University, The Early Years: 1887-1939 (Ed.D. dissertation, Teachers College, Columbia University, 1982), 111, 118.

Bivins was actually hired in June, 1925.[19] Within one year of Dykema's appointment as head of the Music Department, the Music Education Department was marked by growth in student enrollment and course offerings. This trend continued until Dykema retired in 1940.[20] To the progressively minded Bivins, her existence within a growing, "moving" department apparently was a source of satisfaction. It was Dykema's intention "to develop those on his faculty to become leaders in the field of music education."[21] According to Norval Church, Dykema had originally hoped to bring prominent faculty leaders in the music education field to Teachers College, but since a limited budget would not allow for that, he hired "young, promising teachers working with them to develop leadership among them."[22]

Peter Dykema's daughter, Helen Dykema Dengler, recalled that her father

> valued her [Bivins] as a member of his Teachers College staff and she was certainly one of his key disciples. Disciples--that was one of his greatest

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[19] Officers Record, Alice E. Bivins, 29 December 1925, Teachers College, Columbia University, Milbank Memorial Library, Special Collections.

[20] Eisenkramer, 170.

[21] Ibid., 170.

[22] Norval Church, Professor of Music Education, Teachers College, Columbia University, interview by Eisenkramer, 1 March 1961, taped interview; quoted in Eisenkramer, 170.

> gifts to music education--sending so many competent and inspired teachers out into the field. Peter Dykema's students and staff were members of his family. He followed their careers across the country and he took time to visit many of them in the subsequent teaching positions to observe them at work and offer constructive suggestions.[23]

Dykema's process of developing competent teachers involved hard work[24] and Bivins, from the list of her activities, was not immune to that process.

Dykema must have been pleased with her work for among the three new faculty hired in 1925, Bivins was the first to receive a promotion.[25] She was promoted to assistant professor with a seat on the Faculty of Practical Arts, on July 1, 1927.[26] An article in the Teachers College Record shows her acceptance of extra-curricular duties during her first year on the faculty.

> Teachers College was represented at the Music Supervisors National Conference in Detroit by. . . Miss Alice Bivins who spoke on "music in Camps". . . A Teachers College luncheon was held in connection with the Music Supervisors Conference in Detroit which brought out the largest attendance that has yet been procured at a music gathering of the music section of the Alumni Association. This was largely due to the work of Miss Bivins, and who, by correspondence, got in touch with many of the former music students before the meeting convened in Detroit. Miss Bivins,

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[23]Mrs. Helen Dykema Dengler, Big Arm, Montana, to the author, Reidsville, North Carolina, 4 August 1987.

[24]Norval Church, interview; quoted in Eisenkramer, 181-182.

[25]Eisenkramer, 172.

[26]Officers Record, Teachers College, Columbia University.

> however, finds many inaccuracies and some omissions in the mailing list at Teachers College and is desirous of information which will enable her to know more definitely the whereabouts of music students who have at any time studied at Teachers College.[27]

The following year, she became president of the Music Education section of the Alumni Association of Teachers College and was responsible for a program given on Alumni Day of which the following account is given.

> Alumni Day, February 12, was observed by the Music Education Department with a luncheon and program consisting of community singing of some fine choruses and the "Teachers College Song." Addresses were delivered by Miss Edna McEachern of the music department of the State Normal School of Towson, Maryland, and Dr. Jacob Kwalwasser, Professor of Music at Syracuse University. The department woodwind quintet assisted. The person in charge of the program was Miss Alice Bivins, president of the Music Education section of the Alumni Association.[28]

Bivins was also an active member of the Potsdam Normal School Alumni Association of New York City from 1925 until her death in 1937; she assumed responsibilities in presenting programs, serving on committees, serving as president, and entertaining the group in her New York apartment.[29]

Bivins taught many different kinds of courses at

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[27] Teachers College Record, Columbia University, 28, no.7, March, 1927.

[28] Teachers College Record 28, no.7, March, 1927.

[29] The Normal Magazine (Potsdam College, Potsdam, New York) 31, no.5 (March 1926):4 , The Normal Magazine 36, no.5 (March 1931): 31; The Normal Magazine 33, no.2 (December 1927): 29; The Normal Magazine 64, no.8 (May 1938): 28-29.

Teachers College. A list of those courses that Bivins taught was provided by Mrs. Margaret Stoffregen, Peter Dykema's secretary. The list was compiled from course catalogs from the years 1925-1937. Course titles are presented below.

Problems in School Music
Supervision of Music in Junior and Senior High Schools
Supervision of Music in Primary and Intermediate Grades
Teaching of Intermediate Grades Music
Practical Work in Primary Grades
Teaching of Primary Grade Music
School Music Material and Methods
Problems of School Music, Teaching, Supervision and Administration for Advanced Students
Teaching and Supervision of Intermediate Grade Music
Music Materials for Festivals and Special Occasions
Teaching and Supervision of Primary Grade Music
Music in Games, Clubs and Settlements
Seminar: Music Education
Newer Practices in Elementary School Music
School Music for the Classroom Teacher
New Practices in Rural School Music
Developments in Rural School Music
Service Course in Elementary School Music
Conducting and Score Reading
Teaching of Music in Grade Schools
Inter-relations of Music Education Methods.
Topical Courses in Music Education (Topics selected by advanced students)
Typical Normal School Music Programs
Supervision and Observation of Practice Teaching[30]

Along with her duties as a teacher, she acted as an advisor with Dykema for students in music education. The advisor's job was more difficult in those days since students did not follow a pre-arranged course of study

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[30]Margaret Stoffregen, New York, New York, to author, 8 August 1987.

outlined in a college catalogue. Certain courses were required but it was the advisor's role to decide on deficiencies and prescribe what additional courses each student needed.[31]

Stoffregen recalled that Dykema was very fond of Bivins.[32] Dykema and Bivins had conferred about a recommendation for Donald Armstrong, a student at Teachers College, in 1937. Armstrong recalled meeting with them.

> One day I was called into the office of Dr. Dykema. Miss Bivins was also there. They said they had recommended me for the Supervisor of Music in Grand Rapids Michigan.[33]

Armstrong accepted the position and remained as Grand Rapids' Supervisor of Music from 1938 through 1971 when he retired.[34]

Bivins conferred with Peter Dykema on Helen Hosmer's (former Dean of Crane School of Music) musical background at Crane when she came to Teachers College in 1926 to study. Hosmer recalled her enrollment in Teachers College.

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[31]Gerald L. Blanchard, "Lilla Belle Pitts: Her Life and Contributions to Music Education" (Ed.D. dissertation, The University of Michigan, 1968), 77.

[32]Margaret Stoffregen to author, 8 August 1987.

[33]Donald Armstrong, Grand Rapids, Michigan to author, 11 September 1987.

[34]Mrs. Erwin H. Johnson, Historian, National Federation of Music Clubs, East Grand Rapids, Michigan to author, 24 August 1987.

> When I went to Columbia in 1926, he (Dykema) was head of the department and Alice Bivins was his assistant. I had a wonderful experience getting into Teachers College. She knew what my training had been because she had been through it herself. I was excused from so many different subjects that would have been nothing but repetition because the Crane School was really way ahead of its time. I was so fortunate because she saw that I had all kinds of privileges. She even gave me some tutoring to do. She told Peter all she knew about me. I had a marvelous time.[35]

Bivins supervised practice teachers who were enrolled in her methods classes both at the College and in the public and private schools of New York City.[36] By 1934, she directed a greatly expanded program of observation and practice teaching not only in New York City but in the outlying communities of Westchester County, Long Island and New Jersey.[37] She was also appointed music director in 1927 at the summer experimental school for children in performing arts. This was a summer music school which included underprivileged children throughout New York City. The experimental school was developed by Teachers College to demonstrate to student teachers the relation of theory and practice in different areas of public education and was held in the summer at Lincoln School located at 425 West

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[35] Interview with Helen Hosmer.

[36] Announcement of Teachers College, School of Education, School of Practical Arts, 1925-1937; letter, Stoffregen, 8 August 1987.

[37] Teachers College Record 36, no.2, November 1934, 171.

123rd Street. The emphasis at Lincoln School was on the integration of the arts.[38]

In the summer of 1927, Bivins hired Helen Hosmer, who was then at Teachers College pursuing a bachelor's degree, to act as the teacher in charge of intermediate children.[39] Because of illness, Bivins took a leave-of-absence beginning with the spring semester of 1930 through September of that year.[40] Helen Hosmer took her place as director of the school for the summers of 1930 and 1931.[41] Bivins returned to teach in the summer session of 1933 and continued through the summer of 1936.[42]

Helen Hosmer described experiences in the summer experimental school.

> Teachers College formed a school for under-privileged children in New York City. We went in Lincoln School and the kids would come from all over the city. It was a marvelous set-up. . . The college students could take it and observe and write theses and so on. My job was to be in charge of the intermediate kids. They had infants, primary, intermediate, and high school students. I was also to look over the papers of the college students who observed the course. They observed what went on using integration of the arts. That was the beginning of my

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[38] A Summer Demonstration School, Teachers College, Columbia University, 1931, 1; quoted in Claudson, 194-195.

[39] Claudson, 194.

[40] Officers Record, Teachers College, Columbia University, 3.

[41] Claudson, 194-195.

[42] Officers Record, 3.

> belief of integration. . . She [Bivins] had cancer. I heard that. She must have been going through that when I taught those summers (1930 and 1931). She must have been going through that regular cancer cycle for six years or so.[43]

Activities Beyond the Teachers' College Classroom

Bivins took advantage of other teaching opportunities beyond teaching her regular classes, advising, and supervising students. In January and February of 1927, she delivered an address on a radio broadcast from Columbia University entitled "Teaching Sight-Singing and Sight-Reading."[44] In the fall of 1928, she conducted an extension course entitled "Survey of School Music" at Glen Ridge, New Jersey.[45] She conducted a complete extension course on "Newer Practices in Teaching Music in Schools" in Bridgeport, Connecticut and participated by giving two lectures in an extension course in Scranton, Pennsylvania presented by several members of the faculty of Teachers College.[46] During the summer of 1932, she taught courses

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[43]Helen Hosmer, former Dean of Crane School of Music, Potsdam, new York, interview by author, 23 September 1987, Potsdam, New York, tape recording.

[44]Teachers College Record 28, no.7, March, 1927, 749.

[45]Ibid. 30, no.2, November 1928, 163.

[46]Ibid. 33, no.2, November 1931, 184.

courses at Ohio State University in Columbus.[47]

In 1934, she served on a panel from Teachers College who was holding regular conferences with the music staff of the city of Wilmington, Delaware for the purpose of revising their music course of study. This was part of a general program of revision for the entire school system.[48] Bivins continued to hold conferences with the music teachers of Wilmington through the 1935-1936 school year.[49] In late 1936, she spent a week in Hartford, Connecticut with seven other Teacher College faculty members, acquiring data for a survey of the Hartford School System. The music survey was part of a general survey on the schools.[50]

Though her illness may have slowed her activities, Bivins continued to participate in music organizations and meetings which promoted music education. Activities which were recorded are listed below. (These do not include attendance at the Music Supervisors Conferences, the Eastern Music Supervisors Conferences, Crane and Teachers College Alumni meetings.)

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[47] Ibid. 34, no.2, November 1932, 164.

[48] Ibid. 36, no.3, December 1934, 258.

[49] Ibid. 37, no.2, November 1935, 170.

[50] Ibid. 38, no.4, January 1937, 353.

October 10-12, 1925.....In charge of discussion for the meeting of the Girl Reserves in Chicago, Illinois.[51]

February, 1926.....Attended the Washington, D.C. meeting of the Department of Superintendence with Dykema and Church.[52]

February, 1928.....Attended the Boston meeting of the Department of Superintendence with Dykema and Church.[53]

Spring, 1928.....Guest speaker at North Carolina College for Women in Greensboro at Annual Alumni meeting.[54]

October 24, 1930.....Addressed the music section of the Connecticut State Teachers Association on "Self Culture Through Teaching Music to Children."[55]

February 25-26, 1933....Addressed the Eta Province Convention of the Sigma Alpha Iota which included chapters from Syracuse University, Eastman School of Music, Susquehanna University, New England Conservatory, and Ithaca Conservatory.[56]

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[51] Ibid. 28, no.4, December 1925, 351.

[52] Ibid. 27, no.8, April 1926, 753.

[53] Ibid. 29, no.7, April 1928, 656.

[54] Ibid. 30, no.3, December 1928, 269.

[55] Ibid. 32, no.3, December 1930, 307.

[56] Ibid. 34, no.6, March 1933, 528.

February, 1932.....Presided in the absence of Dykema at the first in a series of music education luncheons held at Whittier Hall, Columbia Teachers College.[57]

November 14, 1935.....Addressed the music section of the Delaware State Education Association meeting in Wilmington, Delaware on "Why Change the Curriculum?"[58]

March, 1936.....As national chairman of initiations of the Sigma Alpha Iota, presided at the Alpha Theta Chapter initiation ceremonies held at the Hotel Pennsylvania, New York City (during the Music Educators National Conference)[59]

October 11, 1936.....In charge of social affairs at the first meeting of the In and About New York Music Educators Club. Peter Dykema presided.[60]

October, 1936.....Conferred at a meeting with the teachers and supervisors of music in Cedarhurst, Long Island in connection with their music program for the year.[61]

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[57] Ibid. 33, no.7, April 1932, 658.

[58] Ibid. 37, no.5, February 1936, 479.

[59] Ibid. 37, no.8, May 1936, 742.

[60] Ibid. 38, no.3, December 1936, 259.

[61] Ibid. 39, no.2, November 1937, 173.

Performance Activities

While at Teachers College, Bivins continued to perform as a vocal soloist and directed the Teachers College Women's Glee Club. For example, during the banquet for Teachers College Alumni at the Washington meeting of the Department of Superintendence, Bivins sang the solo part of the Teachers College Song accompanied by an orchestra of twenty-five, directed by Norval Church.[62] The Glee Club for Women was open to female students of Teachers College without fee and without credit. Regular attendance was expected at the two rehearsals per week. The rehearsal periods of the Glee Club provided musical recreation and suggestions for materials and methods used in conducting choruses.[63] The Women's Glee Club, often in conjunction with the Men's Glee Club, performed formal concerts, presented music for chapel exercises and presented special music throughout the College for holidays such as Christmas and Thanksgiving.[64] The Glee Clubs offered the faculty opportunities to preview their own work. At the Teachers

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[62] Ibid. 27, no.8, April 1926, 753.

[63] Announcement of Teachers College School of Education, School of Practical Arts, 1928-1930.

[64] Teachers College Record 29, no.3, December 1928, 262; Ibid. 29, no.4, January 1928, 366; Ibid. 30, no.3, December 1928, 269; Ibid. 33, no.3, December 1931, 292; Ibid. 34, no.4, January 1933, 348; Ibid. 38, no.4, January 1938, 354.

College Reunion on April 1, 1936 with approximately three-hundred and fifty former students received by present and past faculty members, the first performance of a ballad cantata written by Peter Dykema was presented by the Women's Glee Club under the direction of Bivins and accompanied by an orchestra of twenty-five musicians.[65]

Prolonged Illness

Bivins' battle with cancer began sometime early in 1930 for that is when she took a leave-of-absence to travel to Greensboro.[66] There she underwent three operations for breast cancer. She wrote back to Teachers College that she was recovering slowly but steadily and expected to return to her work at Teachers College sometime in March.[67] However, she later wrote that though she was out of her room at the hospital in Greensboro and gaining strength, she would not attempt to return to regular work until the opening of the college year in September, 1930.[68] Her financial record verifies her return to teaching in September.[69] One can only speculate on Bivins' reasons

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[65] Ibid. 37, no.8, May 1936, 743.

[66] Officers Record, 3.

[67] Teachers College Record 31, no.6, March 1930, 591.

[68] Ibid. 31, no.7, April 1930, 709.

[69] Officers Record, 3.

for returning to Greensboro for such serious medical treatment. She may have had faith in a certain Greensboro physician or had friends who she knew would take care of her. Whatever her reasons, she obviously maintained strong ties to Greensboro, returning often for Euterpe banquets and NCCW Alumni meetings. Helen Hosmer recalled Bivins' love for Greensboro.

> We always thought of her in terms of Greensboro; Alice Bivins meant Greensboro to me. I never thought of Greensboro without thinking of Alice Bivins. . . I was always interested in conducting. She talked about her girls chorus down there that she was proud of; she told me that "you would enjoy that chorus."[70]

Though the illness kept her away from teaching in the Summer Demonstration School in 1930-1932, she did teach summer school at Ohio State University in Columbus Ohio in 1931 and ended her summer at Blowing Rock, North Carolina.[71] During that time, Dykema asked Helen Hosmer to permanently take over the summer school for Bivins since she had been stricken with cancer. (Hosmer took Bivins' place as director of the summer school in 1930 and 1931 on a temporary basis.) Hosmer preferred not to take the position since she was involved with her own experimental school projects.[72] Bivins' financial records indicate she

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[70] Interview, Helen Hosmer, 23 September 1987.

[71] Teachers College Record 34, no.2, November 1932, 164.

[72] Interview, Hosmer, 23 September 1987.

did return to teach summer school at Teachers College in 1933 and taught in every summer school through 1936. She continued to teach during the regular terms from the 1930-31 school year through the fall of 1937.

She became seriously ill in the fall of 1933 for several weeks but returned to work at the beginning of December, 1933.[73] She became incapacitated again in early January, 1934; during that time, she underwent another serious operation. On a postcard dated February 2, 1934 to Agnes Martin, historian of the Greensboro Euterpe Club, Bivins told Martin that she had been "quite ill preceding and following a serious operation and is at the present time of writing on leave-of-absence from Columbia." She was writing from Miami, Florida while trying to recuperate there.[74] She returned to her teaching duties in early March, 1934.[75] It has not been determined when or where she underwent three other operations. She had eight operations in all beginning in 1930 but no record has been found to show whether those operations occurred between 1930 and late 1933 or after the operation of late 1933. A

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[73] Teachers College Record 35, no.4, January 1934, 348.

[74] Postcard from Alice Bivins, Miami, Florida, to Agnes Martin, former historian of the Greensboro Euterpe Club, Greensboro, North Carolina, 2 February 1934, Martin, Book I, 73.

[75] Teachers College Record 35, no.7, April, 1934, 622.

letter she wrote to Helen Hosmer, dated March 9, 1937 indicates the operation in late 1933 was her seventh operation. She was writing from a hospital in Miami Beach, Florida and told of her eighth operation. The letter in its entirety is printed below.

> I did appreciate your letter and am sorry you didn't get me or the nurse but the telephone was plugged much of the time. What did happen to you--I never did know except something about a tooth. Hope you are feeling better. Sorry I am not in N.Y. to see you and hear about your trip but you see I am down here trying to get on my two feet and keep going with steady nerves which were horribly shot to pieces. Not too surprising considering that this was the 8th major operation in 7 years and I still have not been relieved of discomfort from the one 3 years ago. Well, will just add more discomfort now and grin and bear again.
>
> Trust I shall be at Buffalo and there I can see you.[76]

Throughout her ordeal, she continued to "grin and bear it." Peter Dykema recalled in the eulogy he delivered in her memory that many students did not know she was ill.[77] One disappointment which she must have felt strongly was experienced in the last year of her life. During the summer of 1936, Bivins spent a month in Ireland and England after teaching summer school. While she was there, she wrote that she visited a number of schools and attended two

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[76]Alice Bivins, Miami Beach, Florida, to Helen Hosmer, Potsdam, New York, 9 March 1937, Crane Archives, Crane Music Library, Potsdam College, Potsdam, New York.

[77]Eulogy for Alice Bivins Memorial Service, Teachers College, Columbia University, New York, New York, Crane Archives, Crane Music Library, Potsdam College, Potsdam, New York.

important English festivals.[78] It was announced at Teachers College in December, 1936, that Bivins would direct a trip of Teachers College students to Europe in 1937. The trip would commence in June.[79] Another announcement in the January 1937 Teachers College Record gave more information.

> Detailed information is now available on the European trip which is to be conducted by the Department [Music] under the leadership of Professor Bivins and Mr. Sumner Jackson in Europe in the summer of 1937. The group will sail on June 23 on the "Queen Mary" and will conclude the scheduled visits in Europe on August 6. After that time the members of the party may either return on the "Britannic" from Havre, or may follow an individual schedule. The countries to be visited are England, Germany, Austria and France.[80]

An announcement in the Teachers College Record in February, 1937 gave some additions to the trip schedule.

> The group taking the European trip will sail June 23 and will visit England, Holland, the Rhine Country, Germany, Austria, and France. Five operas will be attended at the festivals in Salzburg and Munich, and attendance at many other musical events scheduled. Conferences with educational leaders in various countries and visits to schools and significant places of interest have also been arranged.[81]

During the months of these exciting announcements, Bivins experienced her eighth operation and recuperation.

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[78] Teachers College Record 38, no.2, November 1936, 168.

[79] Ibid. 38, no.3, December 1936, 259.

[80] Ibid. 38, no.4, January 1937, 354.

[81] Ibid. 38, no.5, February 1937, 447.

A May, 1937 Teachers College Record announcement was as follows.

> Professor Alice E. Bivins returned to her regular duties at Teachers College on April 1. She is, however, withdrawing from teaching work during the Summer Session. Professor Bivins' place on the European Field Trip in Music Education this summer will be taken by Professor Miles A. Dresskell, who was a member of the 1935 European group.[82]

After a summer to recover, Bivins returned to teach in the fall.[83] Late in October, she went to St. Luke's Hospital in New York City at her doctor's advice. She died on December 20, 1937 at the age of 49. Her body was taken for burial to the Forest Home Cemetery in Milwaukee. She was survived by her mother, Elizabeth Ann, and her sister, Myra.[84]

The Crane Alumni Association, including both the Potsdam and New York City Chapters, presented a memorial gift in Alice Bivins' name to a deserving music student at the Commencement Exercises in the spring of 1938. The student recipient was Fritz Aebischer, a naturalized citizen of Swiss parentage.[85] At Teachers College, Miss

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[82] Ibid. 38, no.8, May 1937, 729.

[83] Officers Record, Teachers College, 3.

[84] Obituary, Alice Elfrieda Bivins, New York Times 21 December 1937, 23.

[85] Miss Marie Schuette of the Potsdam Chapter of Crane Alumni Association, to Mrs. Paul Kirchartz of the Julia E. Crane Chapter of New York City, 11 October 1938, personnel file on Bivins, Crane School Archives, Crane School of Music, Potsdam College, Potsdam, New York.

Martha Googoorian, a new member of the music education staff, took over a portion of Bivins' work.[86] Raymond Burrows, an assistant professor at Teachers College who would later become an important music educator in the class piano field, volunteered to take charge of teaching her Problems Course.[87] The following year, Lilla Belle Pitts, who was to become a prominent figure in music education, especially for her integrated school program, was hired by Dykema to help with the work left by Bivins. Like Bivins before her, Pitts had been influenced by Charles Farnsworth and her abilities as both a student and teacher had been recognized by Dykema.[88]

Influences

Bivins died at a relatively early age but her life as a music educator and as a sincere, kind human being served as a model and inspiration to many of her students who, perhaps, influenced their students in ways reflecting Bivins' thinking and teaching. Helen Hosmer recalled how helpful Bivins had been to her.

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[86] Teachers College Record 39, no.7, March 1938, 537.

[87] Edyth Elizabeth Wagner, "Raymond Burrows and His Contributions to Music Education" (D.M.A. dissertation, University of Southern California, January, 1968), 157-158.

[88] Blanchard, 69-70, 118.

> At Columbia, I saw her a lot. It was always that she was so kind to me and so helpful. I can thank her for a lot of things she did to make my educational life more pleasant. . . I remember that I had tremendous respect for her. I had a very comfortable, homely fear of her. I respected her terrifically. The more I've thought about her since you wrote me, I think she was responsible for some of my progress because I never forgot her from the time I was in the fifth grade until I went to Columbia in '26 the first time.[89]

Donald Armstrong attended summer school at Teachers College from 1931 through 1934 to receive a master of arts degree. In 1934, he was recommended by Dykema for a music job in Hastings-on-the-Hudson, an area near New York City where Dykema lived with his family. Armstrong remained in that job until 1937 when Dykema and Bivins recommended him for the Supervisor's job in Grand Rapids (referred to earlier). Armstrong recalled that

> he wandered about in the halls of Columbia Teachers College from 1931 to 1937. Thus, the chats with Miss Bivins was always cordial and refreshing and many. . . Miss Bivins was a true spirit of Teachers College, at its best. I was in a number of her classes. She always stood to lecture, never used notes, dressed in beautiful style and usually held a beautiful scarf in one of her hands. She was the "Grand Lady."[90]

News of Bivins death brought remembrances of her to her friends in Greensboro. Mrs. George C. Eichhorn, a fellow member of the Euterpe Club and a music columnist for the Greensboro Daily News recalled Bivins in the Monday

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[89]Hosmer, interview.

[90]Donald Armstrong, Former Supervisor of Music, Grand Rapids, Michigan to the author, 11 September 1987.

evening edition of the Daily News of January 17, 1938.

> Members of the Euterpe Club stood in silent memorial to Miss Alice E. Bivins at the last business meeting of the club. Miss Bivins, who died in New York last month, was the second former president of the club to be claimed by death in recent months, the first having been Mrs. Anna Maloney Coen, of Normal, Ill., founder and first president of the club.
>
> Miss Bivins, who was president in the club year of 1920-21, was at that time head of the department of public school music in the School of Music at what was then North Carolina College for Women, now Woman's College of the University of North Carolina. A spirited leader in musical activities, and always delighted to share advantages and responsibilities with other members of the club, Miss Bivins was greatly missed following her removal to New York where she was connected with Teachers College of Columbia University. Many members of the club remember her as an energetic leader who wasted no moments which might be used to advantage. During that period of the club's history, while the nation was engaged in the world war, Miss Bivins was one of the enthusiastic knitters whose needles clicked in rhythm to music heard on the club programs.
>
> Her long, gallant fight against the encroachment of disease was typical of her marvelous spirit. Several major operations, long periods of convalescence--one of them spent here--found her happy that now she could go on with her beloved work. That the end came suddenly meant sweet relief to her brave spirit. The history of growth in love of music is marked by such examples as the life of Alice E. Bivins.[91]

A tribute was paid Bivins by the students and teachers of Teachers College in a memorial service at Milbank Chapel, Teachers College, at 1:30 p.m. on Saturday, January 14, 1938. Norval Church' widow, Francesca, recalled playing cello at her memorial service (Norval Church passed

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[91]Mrs. George C. Eichhorn, "Music Notes," Greensboro Daily News, 17 January 1938.

away June 22, 1987 at the age of 90).[92] The eulogy delivered by Peter Dykema showed an understanding of Bivins in the words of a friend and colleague and best concludes this section on her.

> Had we not known, while she was with us, what a rare being Alice E. Bivins was, we should realize it now all too well as we contemplate how impossible it is to find someone to carry on her many activities. Since she passed away on December 20, 1937, a flood of messages has come from students who worked with her in various parts of the country. Each speaks of the biding influence which this sympathetic, understanding, and helpful woman exerted, not only during student days, but in the succeeding years. Once a student, always a friend, seemed to have been the guiding principle in Miss Bivins' teaching.
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> Born in Milwaukee, she attended the public schools and the teachers college of that city; then went to the Crane Institute of Music in Potsdam, New York, where to her lifelong benefit, she met Julia Etta Crane and became to an unusual extent the embodiment of Miss Crane's principles and practices. Later she was a student at Teachers College where she found a sympathetic counselor in that kindly, philosophic professor, Charles Hubert Farnsworth. She combined to a rare degree his significant formulations of underlying principles in music education with the definite procedure based upon years of practical experience, which she had acquired from Miss Crane.
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> In her instruction at the Milwaukee State Teachers College, the Michigan State Normal College at Ypsilanti, the North Carolina College for Women in Greensboro, and finally at Teachers College, she constantly stressed the conception that all philosophy, all learning, all skill, all teacher preparation, in fact, all one's personality, must be fused in more vital teaching. In truth, teaching was for her the fine art of living, as all those who came in contact with her willing and enthusiastic spirit can testify. Her success as a teacher, however, was

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[92] Letter, Helen Dykema Dengler, Big Arm, Montana, 4 August 1987.

due not only to her synthesized professional creed, but to her vibrant life and her unflinching courage. Those of us who had the privilege of being associated with her intimately during the eleven years she taught at Teachers College were able at times to draw from her the reluctant acknowledgment that she was not always physically well; the great majority of her friends and students did not know up to the moment of her death that for several years she had been cheerfully carrying on her usual work under intense suffering. Late in October, she followed the advice of her physician and went to the hospital. Here, although her strength failed rapidly, she continued cheerful and hopeful to the last. So great was her spirit that the doctors themselves wondered whether she might not conquer the forces that seemed to them unconquerable.

Hers was a great spirit, a dauntless soul. She helped to make the work a better and more meaningful place in which to live and work. Her influence will continue far beyond her own generation. To know her was to be spurred on to make life more significant for ourselves and for others.[93]

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[93]Eulogy for Alice Bivins Memorial Service, Teachers College, Columbia University, New York, New York, Crane Archives.

CHAPTER VI

GRACE VAN DYKE MORE
FAMILY AND EDUCATIONAL BACKGROUND

Early Life

Grace Van Dyke More was born in a rural home[1] in Wayne County, Pennsylvania on September 2, 1884.[2] Her parents were Addison ("Addis") Emmett More and Eudalia Tallman More[3]; she joined an older brother, Tom (Carrol T. More).[4] More's early years were spent in a rural home. However, her father contracted tuberculosis and, to improve his health, the family moved from northeastern Pennsylvania to Utah, then to Denver, Colorado[5] where they finally settled in

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[1] Personnel Record, Grace Van Dyke More, News Bureau, University of North Carolina at Greensboro, Greensboro, North Carolina.

[2] Personnel Record, News Bureau; Death certificate of Grace Van Dyke More, Guilford County Register of Deeds, Greensboro, North Carolina; Burial records, Grace Van Dyke More, Hanes Lineberry Funeral Services, Greensboro, North Carolina.

[3] Death certificate of Grace Van Dyke More, Greensboro, North Carolina; Personnel Record, News Bureau, UNCG.

[4] Mrs. Margaret Collette of Morganton, North Carolina, telephone interview by author, 29 October 1987; Personnel Record, News Bureau, UNCG.

[5] Interview with George Dickieson, Greensboro, North Carolina; "City Musical Leader Dies in Lexington," Greensboro Record, 5 October 1960.

1891. Addis took a job with the Post Office as a mail carrier in the Highlands area of Denver when he worked until his death in 1897. Grace More's brother, Tom, became a clerk for the Colorado News Company of Denver in 1898 while he was a student. In 1901, he worked as a bookeeper and eventually became a successful food broker in St. Louis, Missouri.[6] There is little written about her parents or her early life but Grace More credited her parents for the successes of her life because of their guidance

> of rare understanding, insight, and integrity. It was from her parental teaching that she achieved human understanding and love for people which made her an effective teacher.[7]

She also credited her heredity for her high level of energy and good health. She came from a long line of unusually

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[6] Denver City Directories, 1891-1913, Denver Public Library, Denver, Colorado; Margaret Collett, Morganton, North Carolina, telephone interview by author, 29 October 1987; Margaret Collett was associated with Tom More, his wife, Elaine, their two daughters and one son while she attended college in St. Louis. She remembered that Tom was a good business man; his wife was "way ahead of her time," lecturing on women's rights and civil rights. She recalled that Tom was not as progressive in his thinking as Elaine and once told her "If you can run my business for twenty-four hours, I'll support your speeches on tolerance." Elaine did not attempt to run his business but made her speeches, anyway. Collett also recalled that Tom and Elaine's two daughters attended Wellesley College and their only son was a conscientious objector during World War II.

[7] Carlotta Barnes Jacoby, "Grace Van Dyke More Retires from College Faculty," Alumnae News of Woman's College of the University of North Carolina 36, no.4 (May, 1948): 11.

healthy ancestors on both sides. Her mother possessed boundless energy both physical and mental[8] and lived to be over 91 years old.[9] The first More (John More) came from Scotland to America in 1772 and was not content to settle hastily. John More pushed into the Catskills before he found land that grew vegetation to suit him. The stories her father told her of his parents, grandparents, and great grandparents were not forgotten by Grace More. Eager to pass family history on to the children in the More family, she wrote a book, John and Betty Stories, which told of the pioneer's life in America between 1772 and 1840. Illustrations were done by Virginia More Roediger.[10] Though a family history, John and Betty Stories was of a general nature which the author found informative and interesting reading for children. The book was published for elementary school children in 1930 by the Rogers-Kellogg-Stillson Company of New York City.[11]

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[8] Jacoby, 11.

[9] Death certificate of Eudalia J. Tallman More, Guilford County Register of Deeds, Greensboro, North Carolina.

[10] Jacoby, 11; a copy of John and Betty Stories are found in the University Archives, UNCG, Greensboro, North Carolina.

[11] Jacoby, 11; John and Betty Stories, University Archives.

Early Education in Colorado

More graduated from North Denver High School in 1901.[12] Following graduation, she attended classes on a non-degree basis at the University of Denver.[13] She taught private lessons in piano and voice in Denver, Colorado from 1904 through 1913[14] and taught piano at Colorado College at different occasions during that time.[15] More attended Colorado College as a special student during the first semester of 1906-1907.[16]

More's move to Denver, Colorado brought her to an area whose economics revolved around cattle raising and gold

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[12] Grace Van Dyke More's job application to the Champaign, Illinois Schools, Champaign, Illinois, Charlie T. Kent, Director of Staff/Student Personnel, Champaign Community Schools, Champaign, Illinois, to author, Reidsville, North Carolina, 7 January 1988.

[13] "Scholarship in Music Education Carries Name of Local Woman," Greensboro Daily News, 28 February 1956; Grace Van Dyke More, Urbana, Illinois, to Wade Brown, Greensboro, North Carolina, 18 April 1925, Wade R. Brown Papers; More's job application to the Champaign, Illinois Schools.

[14] Letter to Brown from More, 18 April 1925; Denver City Directories, 1904-1913, Denver Public Library.

[15] Letter to Brown from More, 18 April 1925.

[16] "City Musical Leader Dies in Lexington," Greensboro Record, 5 October 1960; Margaret M. Van Horn, Associate Registrar, Office of the Registrar, Colorado College, Colorado Springs, to author, 18 February 1988.

mining[17] and whose diverse population consisted of "Indians, Spanish Americans, recent immigrants from the eastern states, relatively well-educated mining technicians from all over the world, and a large and musically influential community of German and English immigrants."[18] The altitude and climate of Denver was, of course, beneficial to the health of More's father, Addis. Mrs. Katheryn Brown Hodgkin, a 1929 graduate of public school music at the North Carolina College for Women recalled More's enjoyment in relating her experiences in Denver. Mrs. Hodgkin specifically remembered More telling her students about baking bread in Denver's high altitude. The effect of baking powder would often cause the bread to rise too much, resulting in distorted loaves of bread.[19] She also recalled living in a house for several years in Denver that was just a few city blocks from the home where Mrs.

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[17]U.S. Department of Interior, Census Office, Report on the Population of the U.S. at the Eleventh Census:1890 (Washington, D.C.:Government Printing Office, 1897), Part II:39, 53, 539 quoted in William Ronald Lee, "Education Through Music: The Life and Work of Charles Hubert Farnsworth (1859-1947)" (DMA dissertation, University of Kentucky, 1982), 35.

[18]"Census" (1895) Part I: 490, 162; Stephen J. Leonard, "The Irish, English, and Germans in Denver 1860-1890, The Colorado Magazine 54 (Spring, 1977):126; quoted in Lee, 35.

[19]Mrs. Katheryn Brown Hodgkin, 1929 graduate of North Carolina State Normal College, Greensboro, North Carolina, telephone interview by author, 30 December 1987.

Eisenhour's (Mamie) mother was living at the time.[20]

Charles Farnsworth, a Teacher in Colorado

More's move to Denver brought her in close proximity to Charles Farnsworth the noted music educator introduced in Chapter I, who lived in nearby Boulder, Colorado from 1880 until 1900 and taught at the University of Colorado at Boulder.[21] There is no evidence that More, as a young person, came in contact with Farnsworth; however, Farnsworth's influence on music instructors who taught in and around Boulder and his many musical activities throughout the community undoubtedly indirectly benefited More. William Ronald Lee (in his dissertation on Farnsworth) wrote of Farnsworth's lectures on music teaching at Colorado University's first summer institute for teachers in 1895. The daily thirty-minute lectures were addressed to sixty teachers from the three surrounding counties.[22] In 1891, Farnsworth began teaching in the Boulder Public Schools in addition to teaching in the University. He had not taught in public school before so he went to Edward Whiteman (father of band leader Paul

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[20] Euterpe Club Yearbook, Book XXIV, 1955, H-3.

[21] Lee, 34,55.

[22] Wilson Amos Farnsworth Diary, Wilson Amos Farnsworth Papers, Entry of 5 August 1895, Thetford Public Library, Thetford, Vermont; quoted in Lee, 43-44.

Whiteman) who was the music teacher in the West Denver Schools to observe proper teaching methods and materials.[23] The influence of music educators such as Farnsworth and Whiteman and the cultural environment of Denver stimulated by the musically-aware German and English immigrants served as a rich environment for the young More's musical interests.

Wellington, Kansas Treble Clef Club

At the age of 29, Grace More left Denver in 1913 to become the public school music supervisor in the Wellington, Kansas Public Schools. More was employed there in the years 1913-1917.[24] While in Wellington, she co-organized the Treble Clef Music Club in September, 1914, with Mrs. Zeta Van Gundy Wood.[25] A current member of the club (which continues to exist), Mrs. Oraleen Urban, however, believes More was the "doer" in the co-founding since Mrs. Wood infrequently appears in the minutes or scrap books. The attendance records show More only missed one meeting each year that of which conflicted with the

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[23]Charles W. Hughes, "Charles Hubert Farnsworth," School Music 19 (January-February 1933):11; quoted in Lee 43.

[24]Personnel Record, News Bureau, UNCG.

[25]Minutes, Treble Clef Music Club, Wellington, Kansas, 30 September 1914.

Music Supervisors national meeting at Lincoln, Nebraska.[26] A portion of the minutes of the first meeting of the club follow.

> On Wednesday evening, September 30, 1914 a new club was organized at the home of Miss Grace Van Dyke More--317 South G. Street, Wellington, Kansas (her home on G-Street still stands today). This club had for its purpose the study of music, both instrumental and vocal. The club was organized with a membership of sixteen, and was limited to twenty members.
>
> The Officers elected were--
>
> President--Miss Cora Newbold
> Vice President--Miss Mildred Waugh
> Secretary--Miss Ruth Droz
> Press Reporter--Miss Zeta Van Bundy
> Chorus Director--Miss Grace Van Dyke More
>
> Committee on Year Books--
> Misses Waugh, Droz, More, Beitel, Van Gundy and Spindel
>
> The regular meetings will be every other Thursday. Miss More served refreshments. . .[27]

More was elected president of the club for the 1915-1916 year[28] and in addition served the club well as music educator, musician, and hostess. Her success as president is shown in excerpts from the minutes of Treble Clef meetings. In the October 19, 1916 meeting "Miss More was appointed to see if she could rent an Edison talking machine for the Club to use at the meeting."[29] She

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[26]Ms. Oraleen Urban, current member of the Treble Clef Music Club, Wellington, Kansas, to author, 10 February 1987; minutes, 23 March 1916.

[27]Minutes, 30 September 1914.

[28]Minutes, List of past presidents; Minutes, 7 October 1915.

[29]Minutes, 19 October 1916; 20 February 1917; 24 November 1914; 15 October 1914; 20 April 1915.

evidently found a machine since a portion of the minutes of the February 20, 1917 meeting read ". . . and operatic selections were played on an Edison phonograph." More lectured and led discussions on topics such as the oratorio, folk songs, Beethoven symphonies, and sonata form. At the October 7, 1915 meeting, the club began to study a book on appreciation. The first chapter was discussed by More.[30] As a musician, she directed the group chorus and performed often at the club meetings as a soloist and in ensembles. At the April 6, 1916 meeting, "Misses More and Neel played a duet from the 1st movement of a Symphony by Beethoven"[31] and at the June 16, 1916 meeting, she played a Chopin Nocturne while giving a musical reading.[32] In her last year, she served as press reporter.[33] During the twentieth anniversary of the club, Grace More sent a letter, dated December 15, 1934, to the club members.

> I am most happy to extend greetings to you, both as a Club and as individuals. My memories of Wellington are very pleasant ones, and among the nicest are those of the Treble Clef Club and its meetings.
>
> How well I recall our discussions and planning before the Club was organized, and then the thought

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[30]Minutes, 7 October 1915.

[31]Minutes, 6 April 1916.

[32]Minutes, 16 June 1916.

[33]Minutes, List of Officers, 1916-1917 years.

> and care given to the writing of the Constitution and By-Laws; and how proud we were of our first Year Book and of our first public appearance! Ah! Those were great days!
>
> The first public appearance of the Club that I can remember was the singing, in the Presbyterian Church, of the Cantata, 'The Three Springs', by Paul Bliss. Our audience was an especially invited one, our friends were kind and appreciative, and we were inspired to bigger and finer things! Perhaps it was not so lovely a performance as Memory would have me think it, but I shall always believe that it was. And I still have the copy of 'The Three Springs' from which I directed the chorus! There were other nice things on that program, but, naturally, the singing by the chorus stands out in my memory the most.
>
> Our first little group of Club members were very congenial, and our meetings were friendly and delightful. The greatest difficulty that I can recall was the great effort and the rather frequent reminders that were required to keep some of us who were teachers in the public schools from 'talking shop!' Wisely, this was forbidden. I wonder if you have continued this good custom?
>
> It is thrilling to know that the little group whose companionship I so thoroughly enjoyed has grown into a large and vigorous and active Club. I heartily congratulate you on your years of success and service to Wellington, and wish for you continued growth and success and joy in your Club associations and the work of the Club through the coming years.[34]

More's responsibilities in the Wellington, Kansas Schools were many and diverse. She taught classroom music, directed children's choirs, glee clubs, and small orchestras.[35]

Her experience as Supervisor of Music in the Wellington Schools left many memories for Doris Peterson, a

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[34]Grace Van Dyke More, Greensboro, North Carolina, to the Treble Clef Club, Wellington, Kansas, 14 December 1934, found in Treble Clef Club Scrapbook.

[35]"City Musical Leader Dies in Lexington," Greensboro Record, 5 October 1960.

former student of More and retired professor in physical education from Meredith College in Raleigh, North Carolina. Peterson gave her impressions of More at a February, 1987 meeting of the Treble Clef Music Club of Wellington.

> Grace Van Dyke More was the first Supervisor of Music in the Wellington Schools and as well as I can recall, I was in the 4th grade, in the building where Lincoln School is now. That was in 1914. . . Boy, we were thrilled to death that we were going to have a music teacher who was going to teach us some things we didn't know about music. Several of us had begun our piano lessons by that time and a couple of the girls in the class were pretty good. They could even accompany a little bit. This pleased Grace Van Dyke More tremendously.
>
> I want to stop here now and tell you what happened to me years later. My mother and aunt closed their house, our home, here in Wellington and decided to go to Raleigh, North Carolina with me to live. I was teaching at Meredith College. On this particular morning in the fall, the State Teachers Meetings were being held and the central one was in Raleigh; that's where we lived. I picked up the paper and was reading a little bit about the state teachers meeting; I wanted to see what they were going to have in physical education but was sidetracked. (I read) 'Grace Van Dyke More, Speaker to the Music Education Teachers and Students Who Are Attending the Meeting.' I said to my mother "Do you suppose this is the Grace Van Dyke More who taught us in Wellington when I was a little girl? And I thought "there couldn't be more than one Grace Van Dyke More--I mean the whole thing written out every time." So I decided to go and I had one clue. I was quite sure over all those years she wouldn't look like she did when I knew her. She used the pitch pipe that first year but her little finger had been cut off at the end and there was just a little tiny nail there. She always lifted that finger up when she sounded her pitch pipe and we'd look at each other and smile. My goodness gracious, the first thing she did when I went to that meeting was put this hand up and fix her eye lashes or something and there was that little finger. So I went up in fear and trembling after the meeting was over and said "Are you the Grace Van Dyke More who taught school in Wellington?" and she said, "I most certainly am," and she said "who are you?" and I said "I'm Doris Peterson." She threw her

arms around me as if it was a memory she had always had. But the first thing she asked, "Is Edith Archer still living? Now, isn't that interesting over all those years? And so I brought my mother up and she knew which one was my mother and my aunt. She told me some of the things she had been doing but she had reached the stage where she was retiring and she was head of the Music Education Department of the Womans College of the University of North Carolina at Greensboro. It was a large department and a lot of things were going on. It told me a lot. I am thrilled to death to be able to know that things are going to be done about her, for she gave her life for the public school music.

I never heard a "do re mi fa so la ti do" until she came. She taught us that and we sang it in perfect pitch with our chests up. We sang all our songs in parts. Alto and soprano was all we could manage at first but we were singing beautifully, at least we thought we were and our parents thought we were. We had music programs in the auditorium and we stood on the stage; we learned to have our dresses all the same length, and the boys, their knickers all the same length and bloused over the same way. It wasn't only our voices she looked after but our physical needs and all. And if we didn't have anything to wear, it came from somewhere. She had it for them, everybody had the right clothes on wherever we sang. It was just the most refreshing thing to have a teacher that taught you all the right things to do. You were so proud of yourself to be able to do it just exactly right. And if we were supposed to look at her, we looked at her and we didn't look out to see if our mother and fathers were looking either. She talked to us about that and how disappointed they would be if our eyes were wandering around. So we had lots of lessons to learn from Grace Van Dyke More.

She taught us all of the masters. We knew what they wrote and we had music memory contests. She played a little bit of it and we wrote down where it was from. That was the first time I knew there was any music masters. I was taking piano lessons, poor as I was, and Mrs. Tichner, my piano teacher, took it up and she switched over to the masters. She and Grace Van Dyke More became good friends. I think it was wonderful to watch the discipline we learned; we didn't always remember it in high school when we got to showing off. But we never really did forget it. I was talking to Gertrude Home today and we were recalling some of the things about Grace Van Dyke More and the things she said. She was here only three

> years but she changed the course of Wellington Public School music because I think we've always had music supervisors since. She was super!

Later in the meeting, Peterson recalled that the Bass Clef Music Club for men, a counterpart to the Treble Clef Club, was begun in 1935. She recalled that this organization had been a hope of More's which finally formed long after her departure from Wellington.[36]

Madison, Wisconsin

In the summer of 1916, More traveled to Madison, Wisconsin to take summer courses at the University of Wisconsin in public school music.[37] There she studied under Peter Dykema who was head of the public school music department.[38] She and Dykema had been brought together earlier at Lincoln, Nebraska in March of 1916 for the Music Supervisors National meeting which was More's first year as

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[36] Taped presentation of Doris Peterson, retired professor in physical education, to the Treble Clef Music Club, Wellington, Kansas, February 1987.

[37] Frank Roub, Administrative Assistant, School of Music, University of Wisconsin-Madison, Madison, Wisconsin, to author, 29 July 1987.

[38] Peter Dykema taught at the University of Wisconsin (Madison) from 1913 to 1924. During World War I, he obtained a leave of absence to serve as a song leader and supervisor of music in behalf of the war and navy departments. (During that time of 1917, he corresponded with Wade Brown on hiring a man for the public school music position which Alice Bivins eventually filled.) "Professors Climb Ladder: Attain Success," Beacon News, Aurora, Illinois, 11 May 37.

a member.[39] More only studied one summer in Madison[40] and returned to teach one more year in Wellington.[41]

The Illinois Years

In the fall of 1917, More became the Supervisor of Music in the Public Schools of Lincoln, Illinois. She remained there through the spring of 1920.[42] As Supervisor of Music in the Lincoln Public Schools, More was responsible for music instruction (K-12) in eight elementary schools and one high school. There were no other music teachers employed by the Lincoln Board of Education.[43]

After resigning from her position in Lincoln, More entered the University of Illinois at Urbana-Champaign in the summer of 1920. According to her file at the University of Illinois, she had taken some courses at

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[39] Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisor's National Conference (McKeesport, Pennsylvania: The Conference, 1916).

[40] Letter, Frank Roub.

[41] Personnel Record, News Bureau, UNCG.

[42] Personnel Record, News Bureau, UNCG; Personnel File on Grace Van Dyke More, Vice Chancellor's Office, UNCG, Greensboro, North Carolina.

[43] Vicky S. Risley, Administrative Secretary, Lincoln Elementary District No.27, Lincoln, Illinois, to author, Reidsville, North Carolina, 8 January 1988; List of Teachers of Lincoln Schools, 1918-1919, Lincoln Elementary District No.27; List of Teachers, 1919-1920, Lincoln Elementary District No.27; no list for 1917-1918.

the Kansas State Normal College of Emporia before transferring to Illinois. She was officially accepted to pursue the Bachelor of Music degree on September 20, 1920.[44] The curriculum requirements for the Bachelor of Music degree included 130 semester hours of prescribed courses, electives, and an acceptable thesis on a topic related to music. In the senior year, students majoring in Public School Music Methods substituted Music 25A-25B (Public School Methods, 4 hours each) each semester for the practical major. The prescribed curriculum follows.

Curriculum in Music
First Year

First Semester	Hours	Second Semester	Hours
Music 3-Harmony	2	Music 4-Harmony	2
Music 42a,52a,62a or 81-Piano,Voice,Violin, or Organ (major subject)	4	Music 42b,52b,62b or 82-Piano,Voice,Violin, or Organ (major subject)	4
Music 46a,56a,66a or 83a-Piano,Voice,Violin or Organ (minor subject)	2	Music 46b,56b,66b or 83b-Piano,Voice,Violin or Organ (minor subject)	2
Music 21a-Ear training		Music 21b-Ear training	
Rhet.1-Rhetoric and Themes	3	Rhet.2-Rhetoric and Themes	3
Foreign Language-French, German or Italian	4	Foreign Language-French, German or Italian	4
Phys.Ed.7a Gymnasium (women)	1	Phys.Ed.7b-Gymnasium (women)	1
Phys.Ed.9 Hygiene (women)	1	Phys.Ed.2-Gymnasium (men)	1

[44]Maynard Brichford, University Archivist, Main Library, University of Illinois at Urbana-Champaign, Urbana, Illinois, to author, 25 January 1988.

Phys.Ed.1-Gymnasium (men)	1/2
Phys.Ed.1a-Hygiene (men)	1/2
Mil.1a-Military Drill (men)	1/2
Mil.1b-Military Theory (men)	1/2
Total Men	17
Total Women	17

Mil.2a-Military Drill (men)	1/2
Mil.2b-Military Theory (men)	1/2
Total Men	17
Total Women	16

Second Year

Music 1-History of Music	2
Music 5-Advanced Harmony	3
Music 43a,53a,63a or 84-Piano,Voice, Violin or Organ (Major Subject)	4
Music 46c,56c,66c or 83c-Piano,Voice, Violin, or Organ (Minor Subject)	2
Music 22a-Ear Training	1
Music 23a-Sight Singing	
Foreign Language-French German or Italian	4
Phys.Ed.8a(women)	1
Mil.3a-Military Drill (men)	1/2
Mil.3b-Military Theory (men)	1/2
Total	17

Music 2-History of Music	2
Music 6-Advanced Harmony	3
Music 43b,53b,63b,or 85-Piano,Voice, Violin or Organ (Major Subject)	4
Music 46d,56d,66d or 83d-Piano, Voice Violin, or Organ (Minor Subject)	2
Music 22b-Ear Training	1
Music 23b-Sight Singing	
Foreign Language-French German or Italian	4
Phys.Ed.8b(women)	1
Mil.4a-Military Drill (men)	1/2
Mil.4b-Military Theory (men)	1/2
Total	17

Third Year

Music 7-Counterpoint, Canon and Fugue.....3	Music 8-Counterpoint, Canon and Fugue.....3
Music 44a,54a,64a,or 86-Piano,Voice, Violin or Organ (Major Subject).....4	Music 44b,54b,64b, or 87-Piano,Voice, Violin or Organ (Major Subject).....4
Music 46e,56e,66e, 83e (minor subject).2	Music 24b-Sightsinging1
Music 2a-Sightsinging.1	Eng.2-Survey of English literature..4
Educ.1-Principles.....4	Music 46f,56f,66f,or 83f-Minor subject...2
Engl.1-Survey of English literature..4	Music 94a-Recital.....1
Total.....18	Total.....15

Fourth Year

Educ.10-Technics of Teaching.....3	Music 10-General Theory Free Composition....2
Music 9-General Theory, Free Composition...2	Music 45b,55b,65b,or 89-Piano,Voice, Violin or Organ (major subject).....4
Music 45a,55a,65a,or 88-Piano, Voice, Violin or Organ (major subject)....4	Music 46h,56h,66h, 83h (minor subject).2
Music 46g,56g,66g,or 83g-(minor subject)2	Music 94b-Recital.....1
Engl.23-Introduction to Shakespeare.....3	Music 12-Acoustics....1
Music 27a-Ensemble....1	Music 27b-Ensemble....1
Total 16	Total 11

Note--Students majoring in PUBLIC SCHOOL MUSIC METHODS will in the Fourth Year substitute Music 25a-25b (4) each semester for the practical major, in which case Voice (Music 46a-46b) will be required as the practical minor.[45]

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[45] Announcement of Courses, University of Illinois, 1919-1920, September 1919;60-61.

More was excused from Rhetoric 1 and 2. She took two music courses in the summer of 1920; five and seven music courses in the first and second semesters of 1920-21; two music courses in the summer of 1921; and nine and eight music courses respectively in the first and second semesters of 1921-22. Her other courses were in French and education. She took one organ course from Frederic B. Stiven (listed in Who Was Who in America, 2:513) though most of her applied work was in voice under Frank Tathum Johnson.[46] Mary Dodds Phillips, Instructor in Music, was the person who was responsible for teaching Public School Music Methods as well as methods of teaching and sight singing while More was an undergraduate.[47] More wrote an honors thesis entitled "A study of Instrumental Music in the Public Schools of Illinois" which is twenty-two type written pages. It is signed by George Foss Schwartz, Instructor in charge, and approved by F.B. Stiven, Head of the School of Music.[48]

While at the University of Illinois, More was affiliated with Mu Kappa Alpha, an honorary organization in

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[46]Letter, Maynard Brichford, 25 January 1988.

[47]Annual Register, University of Illinois, 1920-1922, published by the University, Urbana, quoted in Richard Goff Smith, Associate Reference Librarian, Reference Library, Main Library, Urbana, Illinois to author, 7 January 1988.

[48]Letter, Richard Goff Smith, 7 January 1988.

music and the Collegiate Chapter of the Daughters of the American Revolution.[49] She was affiliated with D.A.R. throughout her life. There were seven candidates for the degree of Bachelor of Music at the Fifty-first Commencement of the University of Illinois. Grace Van Dyke More was one of two graduates from the School of Music to receive final honors for outstanding academic achievement.[50]

After graduating from the University of Illinois, More became head of the music department of Champaign. High School in Champaign, Illinois for one year (1922-1923).[51] In the spring of 1923, she left the job at Champaign High School to become an instructor of public school music in the Illinois Normal University from 1923 until 1925.[52] Her work at Illinois Normal included instruction of methods classes in the Normal University, supervision of student teachers of music in the Training

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[49] "Class of 1922," The 1922 Illio, University of Illinois, Urbana, Illinois, 1921, 119.

[50] The University of Illinois, The Fifty-first Commencements, 1922, The Gymnasium Annex, found in University Archives, Main Library, University of Illinois, Urbana, Illinois; letter, Maynard Brichford; letter, Richard Goff Smith.

[51] Grace Van Dyke More, Normal, Illinois, to Wade Brown, Greensboro, North Carolina, 18 April 1925, Wade R. Brown Papers, University Archives, UNCG.

[52] Personnel Record, News Bureau, UNCG; Personnel file on Grace Van Dyke More, Vice Chancellor's Office, UNCG; Letter, Grace Van Dyke More to Wade Brown, 18 April 1925.

School, and direction of three glee clubs consisting of the University Women's Glee Club, the High School Girls Glee Club, and the High School Boys Glee Club, the latter two groups being in the University High School.[53]

More enrolled in the Graduate School at the University of Illinois in the summer of 1928 to pursue a Master of Science Degree in Education. All of More's course work for her Master's Degree was completed during the summer sessions from 1928 through 1931. Her education instructors included Walter S. Monroe (listed in the Directory of American Scholars, 1942, 581), Coleman M. Griffith (listed in the Who Was Who in America, 4:382), Charles E. Chadsey (listed in the Who was Who in America, 1:206), E. H. Cameron (listed in the Who Was Who in America, 1:186), and F. Weber. Frank T. Johnson was her voice instructor during her graduate years as he had been in her undergraduate years.[54]

More wrote a thesis entitled "A Study in Prognostic Testing of College Freshman Whose Major Subject is Music" which consisted of 127 type written pages. The thesis is is signed by Walter T. Monroe who was in charge of the thesis and head of the department. More graduated at the

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[53]Letter, More to Brown, 18 April 1925.

[54]Letter, Maynard Brichford, 25 January 1988.

Sixtieth Commencement of the University of Illinois in the New Gymnasium on June 16, 1931. She was among five students that day to receive the degree, Master of Science of Education.[55]

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[55]Letter, Richard Goff Smith, 7 January 1988; The University of Illinois, The Sixtieth Commencement, 16 June 1931, found in University Archives, Main Library, University of Illinois, Urbana, Illinois.

CHAPTER VII

MORE'S CAREER AT THE NORTH CAROLINA COLLEGE FOR WOMEN

Application to the North Carolina College for Women

Alice Bivins' decision to take a teaching post at Teachers College in New York prompted Wade Brown to seek a new person for her position. There is no indication in his own letters of a preference for a male candidate as was indicated in 1917 before he hired Bivins. Among the letters of application for Bivins' job are several from Grace Van Dyke More. In her initial letter, dated April 18, 1925, More told Brown that she had learned of the available position through the Clark Teachers Agency. She told of her educational background and described her many professional experiences. Her reason for wanting to leave her position in the Illinois State Normal University follows.

> I like my work here very much indeed, and have no desire to leave it except for a larger salary or for professional advancement. Your position sounds attractive to me, and I shall be very glad to know more definitely of the work and of the salary.

She enclosed a photograph of herself, writing "as you will surmise from it, I have perfect health." She wrote that if he was interested in her application she

would "have several men who know me well, and who know my work, write."[1]

Brown was slow to answer her letter but in a letter dated May 8, 1925, he finally replied to her letter of April 18th.

> Your application for a position as head of our Public School Music department and teacher of Public School Music Methods and Teacher Training received. Mr. Lutton will be able to tell you almost anything you wish to know about our institution.
>
> Would you be available the opening of the session in September of this year? What salary would you be willing to accept for our nine months' session? We always have a summer session of six weeks, and at the present time we have an extra summer session of six weeks making twelve in all; but the salary for this work is extra. Kindly let me hear from you at your earliest convenience.[2]

Likely disheartened at no response since her letter to Brown of April 18th, More was determined to show Brown her enthusiasm for the Greensboro position. She wrote the following letter to him dated May 9, 1925. (Brown's letter of May 8 and her letter crossed in the mail.)

> Having heard nothing from you since I wrote you concerning the position as head of the Public School Music Methods department in your school, and being very much interested in the vacancy, I am writing you again and am asking some educators who know my work to write you concerning me.
>
> You may be interested in knowing that since I

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[1]Grace Van Dyke More, Normal, Illinois, to Wade R. Brown, Greensboro, North Carolina, 18 April 1925, Wade R. Brown Papers, University Archives, UNCG.

[2]Wade R. Brown, Greensboro, to Grace Van Dyke More, Normal, 8 May 1925, Wade R. Brown Papers, University Archives, UNCG.

first wrote you some of my work has come from the press. It is an operetta for children of the lower grades which I wrote last year for the children of our Training School, and which they gave very successfully. Ginn and Co. have included it in the Teachers Book of their new series of music books -Music Education Series. The children are now preparing another operetta which I have written for them.

If you wish a personal interview I can arrange to go to Greensboro some week-end, or could meet you at some intermediate point. Hoping I may hear from you soon, I remain, . . .[3]

Brown's letter to More arrived on May 11, 1925; she replied to his questions that same day.

Your letter of May 8th arrived today, passing mine of May 9th on the way. I will try to answer your questions.

Yes, I shall be available for the opening of the school year in September. I shall teach her until July 23rd, and am free the remainder of the summer, unless I teach in two County Normal Institutes that have been offered me. Those, however, are both in August. We too, have two summer sessions, in one of which I teach each summer, with salary separate from that of the regular year.

Regarding the salary I would accept for the next school year I am at a loss in answering you, for I know nothing of what is usual in the way of salaries in North Carolina, nor do I know anything of living expenses. My mother makes her home with me, so we like to rent an apartment or a house, and take our "household goods" wherever I am teaching. Because of this it is not so easy for me to move from one position to another as for many teachers, but I surmise that I can adapt myself to new conditions more easily because of having my home with me. I shall be very glad if you will tell me what you have been paying for this position or what you would be willing to pay; then, if you can give me some idea of probable rent and general living costs, I can very readily determine what would be acceptable.

Mr. Lutton has given me a very glowing, but brief, picture of your school, and I should be most

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[3]Grace Van Dyke More, Normal, Illinois to Wade Brown, Greensboro, North Carolina, 9 May 1925, Wade R. Brown Papers, University Archives, UNCG.

> happy to see a catalog, or some pamphlet telling more in detail about it.
>
> As our President, David F. Felmley, has been in poor health this spring and we are trying to spare him every extra task possible, I have not asked him to write you, but if you care to have his opinion of my work, I will ask him, or I am sure he will gladly answer your inquiries about me.
>
> I have been granted an extension of time for signing my contract here, but I should like to have the matter settled as early as possible. Trusting I shall hear from you very soon, I remain, . . .[4]

More was not subtle in her persistence to give Brown a good impression. Worried that the first photograph she had sent did not best represent her appearance, she wrote a third letter within four days on May 12, 1925.

> I seem to be a very frequent writer! I am a bit worried about the photograph I sent you, for a profile view of a face is not very satisfactory to a stranger. I sent it because it was the only unmounted picture that I had. I am enclosing another photograph which will give you a better idea of my appearance.[5]

In a letter dated May 14, 1926, Peter Dykema gave a favorable but not glowing recommendation of More who had been his student for a short time at the University of Wisconsin at Madison.

> Miss Grace Van Dyke More has asked me to write you concerning her qualifications as head of the public school department. My recollections of her as a student are that she is keen, vigorous, and capable. I believe she would do very well in your position.

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[4]Grace Van Dyke More, Normal, Illinois, to Wade Brown, Greensboro, North Carolina, 11 May 1925, Wade R. Brown Papers, University Archives, UNCG.

[5]Grace Van Dyke More, Normal, Illinois, to Wade Brown, Greensboro, North Carolina, 12 May 1925, Wade R. Brown Papers, University Archives, UNCG.

> This is the first intimation I had received that you were definitely in a position to consider successors to Miss Bivins. If I can be of any further help, do not hesitate to call upon me.[6]

Among the candidates for the position, Brown narrowed the field of choices to three, all of whom were women. He wrote to Dykema, asking him for his assessment of the three. Dykema knew two of them, Grace More and Lila M. Rose. His strongest recommendation went to Miss Rose whose less assertive nature he thought was more suitable for a southern school and for Brown.

> Replying to your inquiry I am glad to say that I know Miss More and Miss Rose but I do not know Miss Wild. Either of the first two ladies is capable of doing the work which Miss Bivins is carrying on. The difference lies in the type of woman you desire. Miss Rose is of Miss Bivin's type, rather quiet but very effective. Miss More is inclined to be a little more assertive and of the hustling type. In my opinion Miss Rose is the woman I should like to have, were I in your situation. However, as I stated before, Miss More would be entirely adequate.[7]

Two letters from Brown indicate that of the two candidates, his first choice was Lila Rose. Yet to his benefit and the benefit of the School of Music, Brown's second choice filled the position. Lila Rose decided not to be considered since she soon wanted time for further study. On May 25, 1925, Brown wrote a letter to Dykema,

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[6] Peter W. Dykema, New York, New York, to Wade Brown, Greensboro, North Carolina, 14 May 1925, Wade R. Brown Papers, University Archives, UNCG.

[7] Peter W. Dykema, New York, New York, to Wade Brown, Greensboro, North Carolina, 23 May 1925, Wade R. Brown Papers, University Archives, UNCG.

thanking him for his "frank" recommendations.

> Let me thank you for yours of May 23rd and for your frank statement relative to the comparative abilities of Miss More and Miss Rose. I was very much impressed with Miss Rose in my interview with her. She has thought wise, however, not to be considered, as she expects to take a year off in 1927 for further study. For this reason she prefers to return to her old position in Wisconsin.[8]

Brown's letter to Rose shows his primary approval.

> I received your letter of May 18th. I regret exceedingly that you decided not to be an applicant for this position here. I was interested in your application, and I have no doubt but that we would have been able to get together. Perhaps we may at some future time.[9]

More's warm acceptance letter alluded to a personal interview with Brown. There are no other letters indicating when and where the interview took place but Brown was obviously satisfied with More's credentials and capabilities. She also referred to requirements she thought important for the new teaching assistant in public school music to be hired. (For an undetermined reason, Tillie Morlock, teaching assistant in Public School music, left her position accompanying Alice Bivins' departure.) More's letter of June 12, 1925 follows.

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[8] Wade Brown, Greensboro, North Carolina to Peter W. Dykema, New York, New York, 25 May 1925, Wade R. Brown Papers, University Archives, UNCG.

[9] Wade Brown, Greensboro, North Carolina, to Lila M. Rose, New York, New York, 27 May 1925, Wade R. Brown Papers, University Archives, UNCG.

Please pardon my delay in writing you. I have before me a half-finished letter to you which I wrote a week ago. I was interrupted by the arrival of house guests, and have had a house-full ever since - plus the extra work and excitement of Commencement week. This is really the first day I have been able to sit down and think quietly.

After my busy day with you and a very comfortable journey home I found your wire awaiting me. A few days later I received President Foust's letter confirming the offer in your wire. I wrote President Foust the same day - and that was the day I started the letter to you which was not finished.

I want to assure you that I am very happy in accepting the work in the North Carolina College for Women, for I feel sure the work is going to be entirely congenial, and the surroundings very pleasant. I am looking forward to my work and life in Greensboro with keen anticipation; and shall give all the talent and energy I possess toward making my work with you successful.

I have decided to take the apartment offered me while in Greensboro, so we shall be located on Springdale Court, only a little more than a block from the music building. Please tell me if you think I will have time enough to get ready for the opening of the fall term if I am in Greensboro by September tenth, or will it be better if I am there a full week before school - or even longer. Please tell me your very frank opinion.

When writing Mr. Lutton about my acceptance of the position, I mentioned to him that I consider it of the greatest importance that our new assistance have teaching experience that will assure us that she can successfully teach ear-training and sight-singing - which means that she should have had plenty of upper-grade experience. I trust that he is recommending some really strong applicants. I fear that my thoughts and suggestions about the applicants when in Greensboro were not very lucid, nor very helpful, for I had spent such a busy day, and had my mind so full of new and varied ideas and plans, that there just wasn't room for much more! If I can still be of any real help, please command me.[10]

Brown confirmed her acceptance in a letter dated June

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[10]Grace Van Dyke More, Normal, Illinois, to Wade Brown, Greensboro, North Carolina, 12 June 1925, Wade R. Brown Papers, University Archives, UNCG.

17, 1925. He also told that he had decided on hiring one of the candidates suggested by the Clarks Teachers Agency.

> I have received your letter of June 12th. I am very glad to know that you are to be with us as head of the Public School Music work, and I can assure you that you will head up a position where there will be great possibilities for your advancement. Public School Music is making tremendous strides in North Carolina at the present time, and our institution is looked upon to head up this work. Therefore, you will have great opportunities here.
>
> I have gone over the credentials for all the candidates which Mr. Lutton has had apply for the assistant's position, and wrote him of the four which seemed to me best fitted for the place. Two of these young women have already accepted positions elsewhere, leaving the two best of the four for us to consider here. It seems to me that Miss Annie L. Gibson, who is now teaching very much the same work at Hays, Kansas, is the strongest candidate that we have applying for the position here. Mr. Lutton knows her well, and recommends her unreservedly. In fact she was his first choice for this position. For fear we might lose her before I could communicate and receive an answer from you, I have wired her just this morning offering her the position. I will write you upon receipt of her acceptance.
>
> President Foust will notify you the time you will be expected here for the first meeting of the faculty. This will be a letter which he sends to all members of the faculty.
>
> Looking forward with much pleasure to having you with us next year, I am[11]

Brown's choice for assistant, Annie L. Gibson, only stayed for one year. Brown wrote of her reason for leaving and praised the first year's work of Grace More in a letter to Charles Lutton of the Clarks Teachers Agency dated March 23, 1926.

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[11]Wade Brown, Greensboro, North Carolina, to Grace Van Dyke More, Normal, Illinois, 23 June 1925, Wade R. Brown Papers, University Archives, UNCG.

> I am in trouble again!
>
> One of the teachers you sent me, Miss Gibson, is to be married this summer. One of the members of the faculty at Hays, Kansas, where she formerly taught, has found that he cannot get along without her. It, therefore, leaves us without an assistant in the Department of Public School Music.
>
> Miss Gibson's qualifications are just what we need. We find her an excellent teacher, and I am very sorry to give her up. I want you to find me someone to take her place.
>
> Miss More has made good as the successor to Miss Bivins. In many ways she is stronger than Miss Bivins. I expect she will attend the supervisors' conference, and you will be able to talk over the matter of an assistant with her when you see her there. I now want you to get busy and round up a candidate as good as Miss Gibson proved herself to be. I think it would be a good idea, if possible, to have Miss More meet her when at the supervisor's conference.[12]

Organizational Changes at the School of Music and North Carolina College for Women

Grace Van Dyke More was given the rank of assistant professor. She was promoted to associate professor in 1932 after she received a master's degree from the University of Illinois. She was promoted to the rank of full professor in 1942.[13] When she joined the faculty at the North Carolina College for Women in 1925, Wade Brown was Dean of the School of Music, Julius I. Foust was President of the College, and Walter C. Jackson was Vice President of the

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[12] Wade Brown, Greensboro, North Carolina, to Charles Lutton, Chicago, Illinois, 23 March 1926, Wade R. Brown Papers, University Archives, UNCG.

[13] Personnel file, Grace Van Dyke More, Office of the Vice Chancellor for Academic Affairs, University of North Carolina at Greensboro.

College.[14] She was to see organizational changes at the College during her twenty-two year career there. The College came under consolidation with the other state universities in Chapel Hill and Raleigh in 1931 by an act of the Legislature. The College name was again changed; this time it became Woman's College of the University of North Carolina.[15]

After administrative changes which affected the relation of Woman's College to the Consolidated University was completed, internal changes followed. Of particular significance among the many administrative changes that were made in 1934 was the change of the Schools of Education, Home Economics, and Music to departments. The titles of Dean of the School of Music, Dean of the School of Education, and Dean of the School of Home Economics were dropped from the list of Officers of Administration. However, unlike the Dean of the School of Education and the Dean of Home Economics, the designation of Dean of the School of Music was continued on faculty lists.[16] Letter-heads pertaining to Wade Brown and Hugh Altvater (Dean of

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[14]Bowles, 47-48, 54.

[15]Louis R. Wilson, The University of North Carolina Under Consolidation, 1931-1963, History and Appraisal (Chapel Hill: The University of North Carolina Consolidated Office, 1964),339-340; Brown,10.

[16]Ibid., 340.

Department of Music in 1936), continued to refer to the School of Music.[17] Many educators felt the change of the three Schools into departments was not constructive and led to a loss of status of the Schools and the College in the state. However, the titles of the three were not restored until 1948, a year after Grace Van Dyke More's retirement. In the early period of the change, Wade Brown retired as Dean in 1936 and was succeeded by Hugh Altvater. Brown continued to teach in the department of music through 1937.[18]

Public School Music Curriculum and Staff Development

In 1925, both Grace Van Dyke More, the head of the Public School Music Department, and her assistant, Annie L. Gibson, were new replacements for Alice Bivins and Matilda Morlock. Gibson taught all of the sight-singing and ear-training courses and assisted More in the supervised teaching at Curry School. There were no changes in the curriculum for public school music majors in the 1925-1926 school year; two courses were added that year to the

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[17]Wade R. Brown Papers, University Archives; Hugh Altvater, Official Correspondence, University Archives, Jackson Library, University of North Carolina at Greensboro, Greensboro, North Carolina.

[18]Bowles, 56-57; Wade R. Brown Papers, University Archives, UNCG; Hugh Altvater, Official Correspondence, University Archives, UNCG.

curriculum for the seniors in Public School Music. These included Music Appreciation Methods which was offered first semester and School Orchestra and Its Problems which was offered the second semester. Both courses were taught by More. Two semester hours were granted for each course.[19] A description of School Orchestra and Its Problems follows.

> A practical study of the orchestral instruments in common use in school orchestra and their use, including the arranging of instrumental parts and score for various combinations of instruments and for small orchestra and a careful study of the full score of some standard orchestral works while hearing the phonographic reproduction of the work; the organization and administration of school and community orchestra; and the work of the conductor, with much practice in conducting the class and other groups.[20]

Millie J. Fristad replaced Annie L. Gibson in the Public School Music Department for the 1927-1928 school year.[21] That year, School Orchestra and Its Problems was replaced by Selection and Use of Materials which was taught by More. A description of Selection and Use of Materials follows.

> A study of the varying needs and purposes of music materials through the periods of musical development of the child, the adolescent, and the adult; the application of this study to a large amount of available material, including a detailed study of several of the most used series of school music texts,

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[19] Thirty-fourth Annual Catalogue, 193, 198.

[20] Ibid., 198-199.

[21] Thirty-fifth Annual Catalogue, 190.

> various sorts of program materials for pageants, festivals, operettas, etc., and of music materials for such school and community organizations as chorus, glee club, orchestra, band, and study class.[22]

An elective, Conducting, was also added for juniors and seniors in Public School Music which granted two semester hours. It was taught by More.[23]

In the 1928-1928 school year, no new courses were added to the public school music curriculum. Gladys M. Parker joined More and Fristad in the Public School Music Department; she taught the voice class required of juniors in public school music, sight-singing and ear-training courses, and assisted More and Fristad in the supervised teaching at Curry School.[24] Parker remained two years. She left in 1930 and was replaced by Thelma Warren Cushman for the 1930-1931 school year.[25] Public School Music students were given the opportunity to major in orchestral instruments in the 1930-1931 school year. Course-requirements for freshmen and sophomores were identical to those for violin majors. Violin Methods was taken in the junior year and a one-semester course in Orchestral Instruments was taken the senior year.[26]

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[22] Ibid., 193, 198-199.

[23] Ibid., 197.

[24] Thirty-sixth Annual Catalogue, 188-189, 192, 199.

[25] Annual Catalogue 19, no.3, 16,102.

[26] Ibid., 124.

In 1931, Fristad was granted a leave-of-absence; Carlotta Barnes, a former student of More (1926 graduate) who had received her master's degree at Columbia University in New York, assumed Fristad's teaching duties for the 1931-1932 year.[27] During the 1931-1932 year, juniors in Public School Music and juniors majoring in violin were required to take two semester hours of class woodwinds and brass (combined) in the first semester. Furthermore, juniors in Public School Music and Seniors in orchestral instruments were required to take two semester hours of class violin, viola, cello, and bass (combined) in the second semester.[28] The following year, the faculty of the Public School Music Department was reduced from three to two with the loss of Cushman.[29]

Carlotta Barnes was married in 1935; she left her position in the Public School Music Department and was replaced by Birdie Helen Holloway for the 1935-1936 school year.[30] The following year, Holloway taught all of the courses in sight singing and ear training for the School of Music, three Public School Music Courses (Fundamentals of Music Theory and Sight Reading for Primary Teachers,

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[27] Annual Catalogue 20, no.3, 15,105.

[28] Ibid., 109, 124.

[29] Annual Catalogue 21, no.3, 111-114.

[30] Annual Catalogue 24, no.3, 103; Personnel Record, Birdie Helen Holloway, Office of the Vice Chancellor, UNCG.

Fundamentals of Music Theory and Sight Reading for Intermediate and Upper Grades, and the Essentials for School Music Problems and Materials in the Intermediate and Upper Grades), assisted More in supervised teaching and assisted More in teaching music classes at Curry.[31]

Altvater assumed the responsibilities of Dean of the School of Music in 1936. He worked to improve the instrumental music program and to develop strong music curricula throughout the School of Music. A new Instrumental Supervision Course was instituted for the 1937-1938 year which emphasized the development of technical facility on orchestral instruments rather than on one's major instrument.[32] A Bachelor of Arts with a major in music was also added during this year which was exclusive of Public School Music majors.

In the 1940-1941 year, a new course, Community Music, was instituted into the course offerings in the Department of Music. It was taught by Grace Van Dyke More and was open to juniors and seniors of any department. The course represented a sign of the times since the nation was coming out of the Depression and about to enter World War II. Its description follows.

> A study of various phases of the subject, including the function and values of music in typical

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[31] Annual Catalogue 25, no.3, 117-121.

[32] Annual Catalogue 26, no.3, 145-147.

> community situations and for typical community needs: in industrial and commercial organizations, in settlement houses and other character-building agencies, and in hospitals and institutions of correction, especially considering the socializing, emotional and therapeutic values of music; and of activities and organizations to meet these needs. Practical methods of organizing musical activities for recreational use will be considered, and materials for all types of community musical activities examined and evaluated. Training in directing community singing will be given.[33]

There were no changes in the music education curricula until the 1943-1944 school year when freshmen and sophomore music majors in both the general course and the instrumental course were required to take physical education (one credit-hour each year).[34] In that school year, George Dickieson joined More and Holloway in supervising student teachers at Curry. Dickieson supervised those majoring in the Instrumental Supervision Course.[35] Dickieson had joined the School of Music faculty in instrumental music in 1938.[36]

No additions to nor deletions from the curricula occurred (other than course exchanges from one year to another and credit hour changes) until the 1947-1948 school year when the conducting course which More had taught was divided into two two-hour courses, Orchestral Conducting

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[33] Annual Catalogue 29, no.3, 130

[34] Annual Catalogue 32, no.3, 142; Witherington, 29.

[35] Ibid., 156.

[36] Interview, George Dickieson.

and Choral Conducting.[37]

Involvement in the Music Contest Movement

Grace Van Dyke More was of great assistance to Wade Brown's state music contest and became one of its most vocal advocates. She often handled important details of the contests and many letters regarding the contest found among Wade Brown's Papers are addressed to her. Brown thanked her for her work in a letter dated May 2, 1927.

> Let me express my most cordial thanks to you for the fine service you rendered to the college in this past high school music contest. I know it was asking a great deal of you to practically give up your regular work, but it was only by such loyal cooperation as this that it is possible to do a real piece of constructive work.
>
> Will you please write out, while fresh in your mind, any suggestions for improving the handling of the contest next season? We shall have a meeting of the faculty very soon and discuss this matter.[38]

On February 18, 1926, Frank Beach, director of the School of Music at Kansas State Teachers College of Emporia, wrote to Brown about the possibility of Brown's serving on a committee for the National Conference which had the purpose of investigating and furthering music

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[37] Annual Catalogue 38, no.3, 160, 168.

[38] Wade Brown, Greensboro, North Carolina to Grace Van Dyke More, Greensboro, North Carolina, 2 May 1927, Wade R. Brown Papers, University Archives, UNCG.

contests in public schools.[39] Brown replied to Beach on February 23, 1926. He wrote that he would not be attending the Conference in Detroit but the College would be paying the expenses of the head of the public school music department to attend. He suggested that Grace More be put on the committee in his place.[40] Beach replied on March 8, 1926 that he would be writing to Miss More and looked forward to seeing her.[41] She served as a member of the Festivals and Contests Committee from that time until 1934 when she became a member of the Music Education Research Council. Portions of the discussions at a luncheon meeting (April 4, 1932) of the Festivals and Contests Committee are published in the Yearbook of the Music Supervisors National Conference. Those who participated in the discussions were Frank Beach, Director of the School of Music at Kansas State Teachers College; Joseph E. Maddy, Professor of Music at the University of Michigan at Ann Arbor; Duncan McKenzie, Educational Director of Carl Fischer, Incorporated; Edgar B. Gordon, Professor of Music

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[39] Frank Beach, Director of the School of Music at Kansas State Teachers College of Emporia, Emporia, Kansas, to Wade Brown, Greensboro, North Carolina, 18 February 1926, Wade R. Brown Papers, University Archives, UNCG.

[40] Wade Brown, Greensboro, North Carolina to Frank Beach, Emporia, Kansas, 23 February 1926, Wade R. Brown Papers, University Archives, UNCG.

[41] Frank Beach, Emporia, Kansas, to Wade Brown, Greensboro, North Carolina, 8 March 1926, Wade R. Brown Papers, University Archives, UNCG.

Education at the University of Wisconsin at Madison; James D. Price, Associate Director of Music, Hartford, Connecticut; Helen McBride of the Louisville Conservatory of Music; Grace Van Dyke More; George Strickland, Director of Choral Music, Cleveland Heights Schools; William W. Norton of the Flint Community Music Association of flint, Michigan; Herman Smith, Supervisor of Music of the Milwaukee Public Schools; Hollis Dann, Director of the Department of Music Education, New York University; Josephine Kackley of East Lansing, Michigan; and Augustus D. Zanzig, Director of Music Service of the National Recreation Association, New York City.[42] In his discussion, Joseph Maddy congratulated the Committee for working out the group rating plan.

> Under this plan in the National Band and Orchestra Contests no rating higher than Superior is given. 'Good' means that the work is decidedly above average, but not quite up to that of higher ratings. . . The rating plan was unanimously adopted by the National Board and Orchestra Association. I see no diminution of interest or change in standards as a result of this plan.[43]

Grace Van Dyke More's topic for discussion was "A Modification of the Rating Plan" which actually was a description of what had been done in North Carolina.[44]

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[42] "Festivals and Contests," Yearbook of the Music Supervisors National Conference, Twenty-fifth Year (Chicago, Illinois: The Conference, 1932), 279-285.

[43] Ibid., 279.

[44] Ibid., 281-282.

As a proponent of music contests, Grace Van Dyke More wrote four other articles published in different periodicals which dealt with the subject. Three of the articles, "High School Contests in Music" published in The North Carolina Teacher,[45] "The North Carolina Contest-Festivals," published in the Music Educators Journal,[46] and "The Evolution of Music Education in North Carolina," published in The High School Journal[47] were specifically written on contests. In the fourth article, "Music in the South," which was a published speech for the Music Supervisors Conference of 1933,[48] music contests were discussed in conjunction with other subjects.

More defended high school music contests in her first article on the subject, "High School Contests in Music (1933)." Her arguments were particularly addressed to administrators. She identified five of the major criticisms. (1) High school music contests only benefit a

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[45]Grace Van Dyke More, "High School Contests in Music," The North Carolina Teacher 9, no.7 (March 1933): 230-231.

[46]Grace Van Dyke More, "The North Carolina Contest-Festivals," The Music Educators Journal 28, no.1 (Chicago, Illinois: The Conference, September-October 1941):18-19,65.

[47]Grace Van Dyke More, "The Evolution of Music Education in North Carolina," The High School Journal 24: (April 1941):249-253.

[48]Grace Van Dyke More, "Music in the South," Twenty-sixth Yearbook of The Music Educators National Conference (Chicago: The Conference, 1933):82-92.

small proportion of students; (2) There is much time spent in preparation and contest attendance which causes loss of time in school for students and teachers; (3) Too much money is spent on contests; (4) The rewarding of prizes fosters undesirable ideals; (5) Extreme rivalries develop between schools because of competition. She answered the criticisms as she thought they should be answered by a "skillful and discriminating director of high school music."

> (1) If the high school music contest is undemocratic, surely the high school athletic contests are much more so with the small numbers used on the football and basketball teams. In fact, the music department of the high school is seldom undemocratic: the director welcomes every student who can play or sing sufficiently well to participate. . . (2). . . One who sees music education and participation in music as valuable factors in character building, and who realizes the opportunity to utilize the honor and privilege of participating in the contest as a stimulus for effort toward a high standard of work in all courses in order to have a satisfactory scholastic standing will consider the time and money well spent. Obviously, the music director should never permit any musical activity to interfere with any students' other studies. (3). . . Most music departments manage to make their contest trips quite inexpensive or else they earn their expense money with concerts and other entertainments.

She conceded that the earlier contests often emphasized the striving for prizes.

> . . . But from year to year, in the wisely-conducted contests, this striving for prizes has been discouraged. The contest directors have stressed as an ideal "not to win a prize, but to pace each other on the road to excellence. . .

Again she conceded that earlier contests fueled the heat of

rivalries between schools.

> . . . But contest directors are using many means to prevent these bitter rivalries. Lessened attention to prizes and the playing and singing of massed groups under the direction of inspiring musicians--usually the adjudicators--bring about, in most cases, a beautiful spirit of friendliness and cooperation which permeates the entire group of contestants. . . To establish this cooperative spirit. . . the most vital factor is the attitude of the music director and administrative officers of each school. If the school board, the superintendent, and the principal demand 'winning teams,' then the music director is forced to bend every effort toward winning usually with much loss of educational and character building values. . .[49]

More further expanded her argument for contests by identifying six of the most important values of contests.

> (1) Contests promote and develop musicianship and musical taste by careful study and practice of a fine type of music. (2) Contests are . . . unexcelled as a stimulation of effort on the part of all the students concerned, since it provides a powerful incentive for achievement. This applies not merely to effort in music study, but often to other studies as well, since the student is not eligible to compete in the contest unless passing his work in at least three studies at the time of the contest. (3). . . the contest promotes good sportsmanship through encouraging students to be gracious losers as well as gracious, modest winners. . . All must, in the next contest, compete against themselves as well as the other contestants in order to win as high a rating, or a higher one, than already earned. (4) The music contest gives the student the broader view of school life and of music's place in life brought about through contact with organized groups from other schools and with the musicians who are adjudicators of the events. (5) The music contest is indirectly a valuable means in character education through encouraging sportsmanship and cooperation, and through providing the students with a pleasurable avenue of self expression--a valuable and uplifting emotional outlet and at the same time encouraging the student to use much of his

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[49]More, "High School Contests in Music," 230.

> leisure time in a worthwhile activity. . . (6) To some administrators the values that is to be mentioned at this time may not seem of great importance, but the writer considers it worth careful consideration by every thoughtful school administrator. It is this: participation in the music contest provides a desirable type of publicity to the high school. All the citizens of the community bask in the reflected glory of the musical contestants who make a creditable showing in the music contest. . .[50]

Her conclusions challenged administrators to support music study and the contests.

> Obviously, the conclusions to this discussion of music contests in the high schools must be formulated by each reader for himself or herself. When advocating a favorable decision regarding music contests the writer is seeing a procession of high school students observed, directed, and guided through music contests during the past ten years--a very long procession, but a very joyous one. It is a procession of youth inspired to do the best work possible, and uplifted to a rich emotional experience through contact with a form of beauty that each student can make his very own. It is a procession of youth placing the fullest confidence and cooperation in the hands of the teachers and directors, and looking to them for leadership toward a future rich with beauty and satisfaction through familiarity with the easily available forms of art: poetry, fine literature, beautiful pictures, and good music. It is a challenging procession--challenging each and every educator to do his or her utmost to open to the youth of our high schools a future of opportunity for beauty and inspiration in life. What are we going to do about it?[51]

The other three articles describe the development of the high school contests in North Carolina and Wade Brown's role in that development. Excerpts of "The North Carolina Contest-Festivals" give a concise description of the

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[50] Ibid., 231.

[51] Ibid., 231.

initial organization of the contests and development leading to the status of the contest-festivals of 1941. (See Appendix B-4).

The Southern Choral School

Beyond More's efforts to assist Wade Brown with the contest-festivals, she spearheaded many events in the state that furthered the cause of music education through training sessions for music educators. She instituted the Southern Choral School along with Paul B. Oncley, choral conductor of the Woman's College faculty and William Powell Twaddell, director of music in the Durham, North Carolina Public Schools. It was first held as a feature of the College Summer School Program in 1939. The school's participants included music teachers and college students from all over the South, including Virginia, South Carolina, Georgia, and Florida. Students benefited from two week courses which utilized a chorus of forty or fifty children and a chorus of forty or fifty high school students from Curry School and the Greensboro Public Schools. Courses included choral methods and procedures, clinic rehearsals of children's chorus, voice production and vocal problems, clinic rehearsals of high schools chorus, baton technique and choral conducting, and survey of choral materials. Recitals were presented by both

faculty of the Woman's College and guest artists.[52] The Southern Choral School was held successfully for three years; however, it was cancelled in 1943 due to restrictions and economic problems brought about by World War II.[53]

Music Appreciation Contests and Conferences

Throughout her career in North Carolina, More worked closely with Hattie Parrott who served both as State Supervisor of Rural Schools and, later, as State Supervisor of Elementary Instruction. Parrott was also associated with More in her work with music appreciation workshops for teachers for the State Department of Public Instruction and in her work in the North Carolina Federation of Music Clubs.[54] Parrott and Ora H. Randolph of the Federation of Women's Clubs of North Carolina prepared the state bulletin, Music Memory Contest for Rural Schools in 1926.[55] Parrott continued to hold the contests (later designated

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[53] Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[54] Martin, Greensboro Euterpe Club Yearbook, Book XXIV, Greensboro, North Carolina, B-6.

[55] The North Carolina Department of Public Instruction, Music Memory Contest for Rural Schools, Publication No.105 (Raleigh: The State Superintendent of Public Instruction, 1926), 1-19.

Music Achievement Contest) each year in Raleigh.[56] In 1934, Parrott made a request to Wade Brown for the School of Music to take responsibility of organizing music appreciation workshops for state elementary teachers and Music Achievement Contests for elementary students in conjunction with the State Department of Public Instruction. She would then work in cooperative effort with Grace Van Dyke More. On July 9, 1934, Wade Brown wrote the following letter to Parrott.

> Just before leaving for my vacation I referred your letter to the Vice-President (J.I. Foust) of our college. I explained the matter fully to him and he has given his cordial approval for my College School of Music to take up the work in Music Appreciation for the grammar grade schools in cooperation with you and the representative of the Women's Club.
>
> We are glad to come to your help in this work and shall do all we can with your cooperation to continue the splendid work which you have been doing.
>
> As I told you we shall name Miss Grace Van Dyke More, head of our Public School Music Department, to be our representative. We shall expect her to work out the details of all plans in consultation and cooperation with you.[57]

More and Parrott planned three conferences in 1935 to further train teachers of music appreciation and organize for the Music Achievement Contest. The following letter, sent to teachers of music appreciation in the state, best

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[56]Hattie S. Parrott, Raleigh, to the Superintendent of Schools, Raleigh, 23 February 1931, Wade R. Brown Papers, University Archives, UNCG.

[57]Wade Brown, Greensboro, to Hattie Parrott, Raleigh, 9 July 1934, Wade R. Brown Papers, University Archives, UNCG.

explains the specific topics of the conference and location planning to benefit the whole state.

> The Public School Music Department of the School of Music of Woman's College, Greensboro, and the State Department of Public Instruction invite all teachers of Music Appreciation to three Music Appreciation Conferences to be held as follows: September 28, Asheville Normal College, in Asheville; October 5, Woman's College, Univ. of N.C., in Greensboro; October 12, Eastern Carolina Teachers College, in Greenville.
>
> The same program will be followed at each of the three conferences. Choose the one most conveniently located for you and plan to be present.
>
> The conferences are planned to give practical help to grade teachers who are teaching Music Appreciation. There will be discussions of:
>
> 1. Approved methods of teaching various phases of music appreciation
> 2. Type lessons
> 3. The learning and singing of songs suitable for use in the Music Appreciation Course of Study
>
> This will be followed by discussions of the lessons taught and the answering of any questions concerned with Music Appreciation.
>
> Dates and plans for the Music Achievement Contest to be held next spring will be announced.
>
> Registration will begin at 9:30 on each Saturday, and the conference will open at 10:00 A.M. Final adjournment is scheduled for 4:00 P.M. Each teacher attending should plan to attend both sessions of the conference. There will be no charge for registration. Each teacher should bring her Handbook on Music Appreciation, a copy of the New American Song Book (if she has one), and a notebook and pencil.
>
> May we depend upon you to cooperate with us in securing the attending of each music teacher in the school system (county or city) in which you work. Secure a list of all teachers of music from the superintendent and encourage each of them to attend the Music Conference.
>
> Wishing each teacher of Music Appreciation the best of success and joy in her work, and hoping that a large number will be with us in these Conferences on Music Appreciation, we extend this cordial

invitation.[58]

The music appreciation conferences were well attended and considered successful by More, Parrott, and Brown as shown in correspondence between Parrott and Brown.[59] Plans were made by More and Parrott to hold a one-day training school in music appreciation each year.[60] The conferences were held each year and grew to include music teachers of all grades. The series of conferences held in 1940 were planned to give practical help to teachers and supervisors. School festivals and song clinics were a part of the program. Three sessions dealt with the following topics: "Current Problems in Teaching Music," "Demonstrations and Exhibitions," and "Professional Aid in Teaching Music." Birdie joined More, Parrott, and Randolph in the 1940 conferences. Birdie led the conference held at Woman's College on November 18; More led the conference held in Rockingham, North Carolina on November 19.[61]

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[58] Grace Van Dyke More and Hattie S. Parrott, Raleigh, to North Carolina teachers of music appreciation, 16 September 1935, Wade R. Brown Papers, University Archives, UNCG.

[59] Hattie S. Parrott, Raleigh, to Wade Brown, Greensboro, 23 October 1935, Wade R. Brown papers, University Archives, UNCG; Wade Brown, Greensboro, to Hattie S. Parrott, Raleigh, 28 October 1935, Wade R. Brown Papers.

[60] Ibid.

[61] Martin, History of the Euterpe Club, Bk. V, 1936, 84; "Music Conferences Conducted in State," Greensboro Daily News, 18 November 1940.

The Music Achievement Contests held at Woman's College allowed two students from each elementary school, one from the sixth grade and one from the seventh grade, to compete. The contest was in the form of an objective test. Each student was awarded an honor rating in one of three divisions. Cash awards were awarded to the school whose representative received the highest score, the second highest score, or the third highest score. Hostesses for the event were from the Greensboro Woman's Club and the Junior Woman's Club.[62]

Through the efforts of music educators such as Wade Brown, and Grace More, the School of Music became a state center for music education conference and contest activity with More as a leader in both the state music appreciation conferences and high school contests assisted by nationally prominent music educators. The conferences and contests attempted to address both the state development of education in music (music appreciation) and the development of excellence in performance (high school music contests).

Elementary Music Conferences in North Carolina

Woman's College sponsored Grace More and Birdie Holloway to travel thoughout the state to give one-day

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[62]Martin, History of the Euterpe Club, Book V, 1936, 84.

music conferences and workshops.[63] One such series of conferences occurred in the fall of 1938. More, Holloway, and Carlotta Barnes Jacoby who had returned as an assistant in music education at Woman's College, divided the responsibilities for the conferences. Sessions were held for the public school teachers in Burlington, Gastonia, Concord, Boone, Hickory, Statesville, North Wilkesboro, Wadesboro, Asheboro, and Reidsville.[64] However, the same fall of 1938 More, alone, was responsible for conducting a series of one-day conferences on music in elementary schools in five cities sponsored by the State Department of Public Instruction. The schedule was as follows: October 7, Rocky Mount; October 8, Elizabeth City; October 9, Greenville; October 13, Boone; and October 14, Charlotte.[65] The Autumn schedules for More attests to Carlotta Jacoby's description of More as a "dynamo of energy."[66] More also served as a consultant in music education to public school systems across the state. Her work with the Salisbury schools involved devising a survey of what efforts were

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[63] Personnel Record of Grace Van Dyke More, News Bureau, UNCG. Personnel File, Grace Van Dyke More, Office of the Vice Chancellor for Academic Affairs, UNCG.

[64] Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[65] Ibid.

[66] Jacoby, 11.

being made to teach music by elementary classroom teachers and what kind of preparation each elementary teacher had received. From her observation and survey findings, More suggested what needed to be done to institute a strong music program; she also suggested that the expense of such a program be based on "the average cost per pupil for all teachers in the elementary grades and in the high school rather than on the cost for each teacher in the elementary grades and in the high school."[67]

Work with the State Department of Public Instruction

The State Department of Public Instruction relied on More's expertise throughout her career in North Carolina. She was sponsored by the Department to give many music education workshops for city and county school systems. She and Hattie Parrott were responsible for setting up the state course of music study which was published in 1942.[68] (Bivins authored the first state course of music study in 1922; Brown, More, and faculty members of the NCCW School of Music organized the second state course of music study in 1927.) While working with the State Department to

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[67] Grace Van Dyke More, Greensboro, to Wade R. Brown, Greensboro, n.d., Wade R. Brown Papers, University Archives, UNCG; survey, Grace Van Dyke More, n.d., Wade R. Brown Papers, University Archives.

[68] Jacoby, 11.

develop music education programs of quality, she and Parrott continually worked to have the Office of State Music Supervisor created and to have all elementary education majors be required by the State to have music training.[69]

As early as 1929, there was an effort by Wade Brown, Hattie Parrott, and Paul Weaver, head of the Music Department at UNC-Chapel Hill, to have the State Department of Public Instruction set up the position of State Superintendent of Public School Music. A committee, consisting of those three and two others, William Breach of Winston-Salem, and Gussie Kuykendall of the music faculty of East Carolina Teachers College, Greenville, North Carolina, was organized to meet with State Department officials to make such a proposal. However, the Superintendent of Public Instruction, Dr. A. T. Allen, rejected the idea since he felt the state could not afford to create a new position.[70] Paul Weaver believed that the

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[69]Chrystal Bachtell, High Point, interview by author, High Point, North Carolina, 1 December 1987, tape recording.

[70]Wade R. Brown, Greensboro, to Hattie Parrott, Raleigh, 9 January 1929, Wade R. Brown Papers; Paul J. Weaver, Chapel Hill, to Wade Brown, Greensboro, 11 January 1929, Wade R. Brown Papers; Hattie Parrott, Raleigh, to Wade Brown, Greensboro, 16 January 1929, Wade R. Brown Papers; Hattie Parrott, Raleigh, to Wade Brown, Greensboro, 29 January 1929, Wade R. Brown Papers.

committee might change Allen's mind "if sufficient pressure were brought to bear on him." Allen had stated he felt music was "one of the most essential parts of education" and a state director could work diligently toward giving music to urban and rural areas. Weaver felt Allen's positive attitude about music education may bring him to "find some way around the financial difficulty."[71] Yet, Weaver's letter to Brown was dated January 11, 1929; the latter period of 1929 (Depression) would "dash" all hope of finding a way around the financial difficulty.

More was very outspoken about her desires to have a state music superintendent and compulsory music course for elementary education majors. She led discussions about those proposed changes not only at the college and committee meetings with Hattie Parrott and other educators in Raleigh for the State Department, but also in meetings of the "In and About Club" and the Greensboro Euterpe Club. She sought their support to influence the State Department[72] and her lobbying efforts were finally rewarded.

Birdie Holloway accepted an offer in 1946 from the State Department of Public Instruction to visit schools

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[71]Paul J. Weaver, Chapel Hill, to Wade Brown, Greensboro, 11 January 1929, Wade R. Brown Papers.

[72]Martin, History of the Euterpe Club, Book XI, 1942-1943, 59.

across the state. She was to observe the progress of public school music, hold clinics for teachers and give teaching demonstrations. Holloway's title as given by the State Department of Public Instruction was Acting-Supervisor of Music. In short, her duties were observed as a "trial-run" for the position. Later, she was offered the official position, but refused the offer since she did not want to give up teaching at NCCW.[73] Arnold Hoffman became the first State Supervisor of Music in North Carolina in March, 1950.[74] Because of her lobbying efforts throughout the state and within the State Department of Public Instruction, More was considered "largely responsible for the establishment of that position."[75]

More's desire for better musically trained elementary majors also became a reality in 1948 when state music requirements were instituted for elementary education majors. The former Supervisor of Music with the Greensboro

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[73] Interview, Birdie Holloway and Gladys Holloway, Houston, Texas, 11 June 1988, tape recording; Personnel file, Birdie Holloway, Office of the Vice Chancellor of Academic Affairs, UNCG.

[74] Arnold Hoffman, "Greetings from the State Supervisor of Music," The North Carolina Music Educator 1, no.1:2.

[75] Grace Van Dyke More, file, MENC Historical Center, University of Maryland, College Park, Maryland; "City Musical Leader Dies in Lexington," Greensboro Record, 5 October 1960; Chrystal Bachtell, interview, 1 December 1987.

City Schools, Chrystal Bachtell, recalled More's efforts to require music training for North Carolina elementary education majors and her concern for quality training throughout the state.

> One of the things that Miss More did was to work through the University (College) to try to get better music training for education majors who were going to go out and be elementary teachers and probably have to handle their own music. She was trying to get away from the idea that they could have a choice of taking music or art or physical education in order to meet the requirements of the state to get their certificates. She. . . was successful in getting music as something everyone of them had to take, so that was very important. And that requirement is still with us today. . .
>
> She worked very hard; I remember having lunch with her and Glen Haydon who was head of the Music Department of the University at Chapel Hill. We were discussing the requirements for the state certification in teaching. We were also discussing the fact that at Chapel Hill, itself, there needed to be more emphasis in preparing education majors to go out into the schools and handle their own music. I remember Dr. Haydon saying "if they will just take a course in musicology, they can teach anything in music." Of course, that couldn't apply to the first, second, and third grade and so on but she worked on that suggesting that they (she and Haydon) should work together. At that time, Woman's College wasn't considered a part of the University. She (More) was trying to see if she couldn't strengthen that situation in Chapel Hill. She had a state-wide point of view; she was trying to make it (elementary music teaching) better not just at UNCG but at other schools, so that the young people who came out of other programs would have some background, too. She was lobbying to get that achieved. The requirement finally came through the Department of Public Instruction.[76]

The six-hour music training requirement for elementary

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[76]Mrs. Chrystal Bachtell, interview, 1 December 1987.

education majors was instituted into collegiate elementary education curricula across the state for the 1948-1949 school year. At Woman's College, Elementary education majors took Music, 341 (three hours) and Music, 342 (three hours) which were both taught at that time by Birdie Holloway.[77] Music, 341 (Public School Music) was described as the "fundamentals of music theory and sight-reading necessary for primary grade teachers--study of the child voice, rote songs, problems, and materials of music in grades one to three." Music, 342 (Public School Music) was described as the "fundamentals of music theory and sight-reading necessary for intermediate and upper grade teachers--study of problems and music materials in grades four to six."[78]

Graduate students in education who wanted to take the music courses listed in the graduate education curriculum were also required to take both Music 341 and Music 342 before being allowed to take other music courses. The graduate music courses offered for education majors which were taught by Holloway and More were Music Programs of the Elementary School (MUS 541), Improvement of Music Reading (MUS 542), School Music Clinic (MUS 548), and Seminar, Music Education (MUS 549).[79]

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[77] Annual Catalogue 37, no.3, 55.

[78] Ibid., 166.

[79] Annual Catalogue 36, no.3, 116.

Graduate Committee Membership

While Grace Van Dyke More fulfilled her committee responsibilities within the School of Music and Curry School as head of Public School Music, she was also a member of the College Graduate Committee which set policy for graduate faculty and students. Meetings were sometimes held in her apartment as indicated in the minutes of the meetings. It has not been determined when she joined the Graduate Committee. The minutes are recorded from meetings beginning with March 18, 1942 through December, 1954. She was a member in 1942 and remained in that position until her retirement in 1947.[80]

Pi Kappa Lambda

More was instrumental in the installation of Tau Chapter of Pi Kappa Lambda, honorary national music fraternity. The chapter at Woman's College was the nineteenth chapter organized in the United States. Ceremonies for the event held April 30, 1940, began with a convocation of students, faculty, and guests in Aycock Auditorium on campus with Dr. Frank P. Graham presiding. Guest speaker for the event was Professor Frederick B.

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[80]Minutes of the Graduate Committee, 18 March 1942-December, 1954, University Archives, Jackson Library, University of North Carolina at Greensboro, Greensboro, North Carolina.

Stiven, director of the School of Music at the University of Illinois, a national officer of Pi Kappa Lambda, and More's former teacher. Stiven also conducted the installation and initiation ceremonies at 8:00 p.m. in the Alumnae House on campus after a formal dinner was held. Wade Brown, who at that time had retired and was living in Clearwater, Florida, was initiated as an honorary member.[81] Mrs. George Eichhorn, a local newspaper columnist, wrote the following about the new fraternity.

> the installation of the Tau Chapter of Pi Kappa Lambda at Woman's College on April 30th marked another chapter in the continued march of progress of the School of Music at the local unit of the University of North Carolina. The purpose of the society is the recognition of the superior student in the professional music courses. Election to membership has always been an indication of superior attainment in the field of music, including performing ability in the major field, plus personal qualifications necessary to a worthy examplar to the art. . .[82]

Grace Van Dyke More was elected president and Birdie Holloway was elected secretary at the first business meeting of the Tau Chapter.[83]

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[81] "School of Music to Get Chapter of Fraternity," Greensboro Record.,30 April 1940.

[82] Mrs. George C. Eichhorn, "Music Notes," Greensboro Daily News, 1 May 1940.

[83] Martin, History of the Euterpe Club, Book VIII, 72.

Student Recollections of More as a Teacher

A more complete picture of the life of Grace Van Dyke More as a teacher is best presented by her students and colleagues. More was viewed as a vivacious, caring, but dogmatic teacher. Though perceptions of students and colleagues may be clouded by their own interpretations and biased through their own value judgements, their feelings about More approximate the reality of their interactions and relationships with her. Excerpts of interviews with students and colleagues of More are located in Appendix B-5 and B-6.

CHAPTER VIII

PUBLICATIONS WHILE ON THE FACULTY AT THE NORTH CAROLINA COLLEGE FOR WOMEN

Writing Style

Grace Van Dyke More was an excellent writer in the field of music education particularly evidenced by her skill in tailoring her writing for the expected reading audience. Her chameleon-like writing style changed for her audience from that of positive "cheerleading" for Wade Brown's State Contests -- "There was a man who had a vision. . . That man was Dr. Wade R. Brown. . ."[1] -- to a popular style resembling Ladies Home Journal prose written for grade school teachers--"One of the nicest things about being a woman is that one can change her mind whenever she wishes, and no one is critical or even surprised!"[2] It changed from coyly written political "nudges" for public school administrators

> To some administrators the value that is to be mentioned at this time may not seem of great

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[1] Grace Van Dyke More, "The Evolution of Music Education in North Carolina," The High School Journal 24 (April 1941): 249-253.

[2] Grace Van Dyke More, "Making Instruments For the Toy Band," The North Carolina Teacher 6, no.7 (March 1930): 268-269.

> importance but the writer considers it worth careful consideration by every thoughtful school administrator. It is this: participation in the music contest provides a desirable type of publicity to the high school. . .[3]

to a scholarly composed and detailed synopsis of a study--

> The idea that prompted the formation of these two tests was the belief that the detection of errors in unfamiliar music heard while the student has before her the correct version of the music would require a considerable degree of coordination between the visual image and the aural acuity in pitch discrimination and in time discrimination.[4]

Students and colleagues attested to the fact that she was a great communicator, oral and written. Chrystal Bachtel, former Supervisor of Music with the Greensboro Public Schools, recalled that when More boarded a train, she knew the name of everyone in her car by the time she reached her destination.[5] In reviewing her journal articles, it is easily seen that More accepted different roles in being a music educator. She not only taught the college music students and Curry School children, but extended her pedogogical skills to the teachers in the

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[3]Grace Van Dyke More, "High School Contests in Music," The North Carolina Teacher 9, no.7 (March, 1933): 230-231.

[4]Grace Van Dyke More, "Prognostic Testing in Music on the College Level: An Investigation Carried on at North Carolina College for Women," Journal of Education Research 26, no.3 (Nov. 1932) [Public School Pub. Co., Bloomington, Ill.]: 199-212.

[5]Chrystal Bachtell, High Point, North Carolina, interview by author, 1 December 1987, tape recording.

public schools and to the mothers of children in the public schools. As a professional music educator, her writing shows she encouraged and participated in research for the expansion of knowledge in the music education field. Beyond that, her articles profile her as a political activist for music educators in the schools.

Series for The North Carolina Teacher

The following series of articles were written for The North Carolina Teacher (later, North Carolina Education) which were published in 1929 and 1930. They were of instructive value to grade school teachers. They included "Suggestions to Grade Teachers About Teaching Music,"[6] "'Finding' the Child's Singing Voice,"[7] "Making Instruments for the Toy Band,"[8] "Five Reasons for Using Music in Your Activity Program,"[9] and "Creative Listening Vital to Making

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[6] Grace Van Dyke More, "Suggestions to Grade Teachers About Teaching Music," The North Carolina Teacher (December 1929): 132, 153.

[7] Grace Van Dyke More, "'Finding' the Child's Singing Voice," The North Carolina Teacher (February 1930): 216, 229.

[8] Grace Van Dyke More, "Making Instruments for the Toy Band," The North Carolina Teacher (March 1930): 268, 296.

[9] Grace Van Dyke More, "Five Reasons for Using Music in Your Activity Program," The North Carolina Teacher (April 1930): 317,336.

of Real Music Lovers."[10] In 1929, there were not enough supervisors of music hired for the North Carolina public schools. The problem was born out of the scarcity of trained teachers and the lack of funds.[11] More sought to help the grade teacher who had not been musically trained nor trained to teach music in their formal education. The series of five articles in 1929-30, served as a "pep-talk" for the musically unskilled grade teacher, as general information on children's voices and varying abilities, and as a simple instructional manual for classroom music lessons and activities.

In the first article of the series, "Suggestions to Grade Teachers about Teaching Music," More stated the two objectives she felt of the greatest importance to the teachers were to have the child "learn to use his singing voice" and "enjoy participating in music and enjoy listening to good music."[12] These objectives were to be undertaken before technical study, sight-singing, or performing were considered and they were to be thought of

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[10]Grace Van Dyke More, "Creative Listening Vital to Making of Real Music Lovers," The North Carolina Teacher (May 1930): 357, 372.

[11]Wade Brown, Greensboro, to Joseph Maddy, Ann Arbor, Michigan, 4 March 1935, Wade R. Brown Papers, University Archives, Jackson Library, UNCG; Brown, The North Carolina State High School Music Contest Festival, 20.

[12]More, "Suggestions to Grade Teachers About Teaching Music:" 132.

not only in relation to children of lower grades but to those of the grammar and upper grades who had no training.

More believed that the monotone was a very rare case and most children could learn to sing. She suggested the best way for them to learn to sing was to sing often and sing many songs suited to their needs and development that

> furnish the child a means of artistic expression in connection with his many interests and activities, and always, songs that are worthy of study, both in words and music, and songs that are truly beautiful and artistic.[13]

She suggested the best way to learn to enjoy listening to music was to listen to much music which was "suited to the child's development and ability to understand its message, . . . worthwhile music, and music that leads him on and on toward bigger and finer things musically."[14]

In her second article, "'Finding' the Child's Singing Voice," she emphasized two rules for the teacher to follow to avoid damaging the young voices. "First, they must sing softly and lightly; and second, they must not be allowed to sing too low or too high."[15] She emphasized the importance of the teacher always using a pitch-pipe in her music lesson to begin songs on the right pitch, thus avoiding movement into extreme upper and lower ranges. She

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[13] Ibid., 132.

[14] Ibid., 132.

[15] More, "'Finding' the Child's Singing Voice," 216.

discussed several causes of inaccurate singing and suggested methods to help the child sing correct pitches using the head voice. She also dealt briefly with the boy's changing voice.

> First, it will not injure the boy's voice to sing during the period of change, if he sings only within the range where he can sing without any strain. For a time that may be no more than a range of five tones, but he must sing only the tones he can sing with perfect ease. Second, he must sing softly. You see there is never a time when it is safe to allow children to sing loudly, for the results are two--ugly tones and possible injury to the delicate vocal mechanism.[16]

In the third article, "Making Instruments for the Toy Band," More conceded that her descriptions of how to make toy instruments are only suggestions and that the

> resourcefulness and ingenuity of the teacher and of the children may often suggest other materials or different forms of the toys that will be just as good or even better than my suggestions.[17]

Yet her suggested processes of toy instrument-making must have been as much fun for grade school students as playing them. From constructing drums out of oatmeal boxes and hat boxes to selecting horseshoes with the most pleasing sounds to serve as triangles, More was specific in her descriptions for construction but left the ornate details to the student and teachers. She asked teachers to send her Kodak pictures of the "most attractive and unique toys. . ." and

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[16] Ibid., 229.

[17] More, "Making Instruments for the Toy Bank," 268.

added

> With the melodic and harmonic foundation provided by the piano or phonograph, the children will experience a new type of self-expression when they supply the rhythmic accompaniment for the music of the piano or phonograph. This sort of musical activity often awakens a spark of musical interest that has lain dormant through all the singing of songs and the listening to beautiful music."[18]

Her fourth article "Five Reasons for Using Music in Your Activity Program," serves both as a justification for what is communicated in the title and as a presentation of concrete examples for using music with an activity. The five justifications follow.

> (1) The inclusion of music in the school activity helps to unify all the school life into one well-rounded experience. . . (2) Through music there is possible a group exercise in which every child can find self-expression, and can add his part to help make a perfect whole more effectively than can be done through any other subject. (3) Music affords a wholesome type of recreation through a change in the type of work being done as well as serving to relax tired, taut nerves, and to renew enthusiasm and joy in work. (4) Music adds an element of beauty to the activity program such as no other subject can contribute. (5) . . . It is an art expression in which the entire group can participate.[19]

Her six examples were unique and provided the opportunity for creative thinking and expression on the part of the students and the teacher. One example is presented to show the success of using music in an activity of a second grade (and also shows how the development of

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[18] Ibid., 268, 296.

[19] More, "Five Reasons for Using Music in Your Activity Program," 317.

young enterprising capitalists can be a part of any endeavor.)

> A certain second grade. . . has this year worked out two delightful activity programs. The first concerned the circus, and after the children had asked for some songs about a circus they were given several, including one about toy balloons and one about pop-corn. In the clever and joyous dramatization of a circus, which they finally worked out, they sang all these songs and also used a toy band to lead the circus parade about the corridors of the building. Needless to say, both toy balloons and pop-corn were on sale.[20]

Of the five articles written for The North Carolina Teacher, "Creative Listening Vital to Making of Real Music Lovers" was an attempt by More to lay the seeds of a philosophy behind the teaching of creative listening. She stressed the vital importance of not only creating music lovers but effectively stimulating the child's emotional responses which may lead to better emotional development. The following excerpts explain the "what," "why," and "how" of creative listening and emphasize the teacher's role and responsibility in setting the stage for such development.

> Perhaps it will be well to begin by telling you what I mean by the oft-used term, "music appreciation." I mean a pleasurable and intelligent response to music heard or to music in which the child is participating. And now, how does this idea tie up to my title, "Creative Listening"? In this way: If the listening is active, creative listening (and the music is properly chosen), it will bring a pleasurable response: and in order to be creative listening it must be concentrated and thoughtful enough to bring an intelligent response.

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[20] Ibid., 317.

WHAT IS CREATIVE LISTENING?

Creative listening might be called active or dynamic listening as distinguished from passive or inactive listening. It is different from passive listening as the child's dramatization of a story is different from his silent reading of the same story; different as the adult's participation in a game of gold is from reading an account of a game of golf while he sits before a cozy fire.

Creative listening implies that the listener so makes the music his very own that, as he listens, he recreates it in his consciousness--he lives its story, he experiences its feeling, and its spirit breathes through him.

WHY DO WE WANT THIS CREATIVE LISTENING?

Why do we choose this creative listening as one of our chief objectives of the music work? Because we feel it vital to the making of real music lovers, but even more because it is only through listening of this living, dynamic sort that the child's emotional development is effectively touched. And if music does not give aid in the proper emotional development of the child and the youth, it has failed in its greatest opportunity.

HOW CAN WE GET THIS CREATIVE LISTENING?

This is the biggest question I am asking myself, and the hardest to answer. In thinking about it, let us first recall the fact that is so often reiterated--that appreciation of music or of any other art is a taste, an interest, an attitude; and that we cannot teach tastes and interests and attitudes; that these very subtle but very important things are, perforce, by-products of our teaching.

To be sure, we cannot teach interests and attitudes as we teach the facts of geography or the fundamental processes of arithmetic. But in another sense we can teach them, but in a way that makes the teacher's task immensely more difficult, and more varied, and more meaningful than we have usually conceived it to be. If we think of the problem in this way it means that every music lesson we teach should be and can be a lesson in music appreciation. I need not go into elaborate detail to tell you more definitely what I mean. I will mention a few of the more important phases of music work that illustrate my point:

From the simplest rhythmic response of the child to songs he sings or to music he hears, on through the

fascinating work with the toy band, with singing games and folk dances, the child is encouraged and guided in every lesson to feel the music rhythmically, to think what the music tells him to do and then to do it, with a considerable part of this work calling for free activity. This surely is promoting habits of creative listening, calling for such an intelligent listening that the child can really interpret the music through action, or can recreate the mood of the music in another art form, that of bodily movement.

Another illustration: Music, like all other arts, is a form of beauty--of beauty in tones. The child will never learn to love beautiful pictures unless he sees beautiful pictures and many of them. Neither will he learn to love beautiful tones unless he hears beautiful tones and is taught to sing beautiful tones. And so, from the first lesson in tone matching to the most difficult song that the children sing or hear sung, every lesson should be and can be a real lesson in creative listening--the teacher setting the pattern of beautiful tone and artistic interpretation, and constantly, diligently encouraging the same sort of beauty of tone and artistry of interpretation from the children. To my mind, this is the most effective the most necessary foundation for real creative listening that the teacher can help the children to form.

One more illustration: Creative listening implies thoughtful, discriminative listening; indeed, we want this sort of listening to become a habit. Learning a rote song requires discriminative listening, else the child will not sing the song correctly; learning to recognize and sing accurately the various rhythmic and tonal problems that form such an important part of our work in sight-singing demands discrimination in listening; phrase sensing, meter sensing, discovering similar phrases and analyzing simple forms--all these activities of the regular music lesson encourage and require thoughtful, discriminative listening. We could go on through all phases of the work, even the intelligent recognition and reaction to the major and the minor mode when heard or sung, and to the pleasure in singing and recognizing the various harmonic effects encountered in the part-songs the children sing.

I have been speaking of the child's part in all these activities. But what of the teacher's part? Ah, that is where the skill and the artistry of teaching are needed--to stimulate the child's activity, then to guide it in the desired direction; to encourage where encouragement is needed; to promote initiative and self-expression even to the point of

> original composition by the group or by individuals; to set the stage, to see that the atmosphere is conducive to an appreciation of beauty, to give the information needed, but no more, and then take oneself out of the picture and let the music speak to each child its own message of beauty and truth, to tell its story or paint its picture, to touch the feelings or to move the spirit.
>
> Are we skillful enough--nay, more, are we brave enough to undertake the task and the privilege of teaching creative listening in this way? Let us have our lessons devoted to listening to inspired music which is far beyond the child's ability to produce--this is needed; but let us conduct those lessons with the ideals of creative listening before us, and then let us carry those ideals into every music lesson, whatever its immediate objectives may be.[21]

Articles for the Journal of the National Education Association

After her series for grade teachers appeared in The North Carolina Teacher, More was asked by the editors of the Journal of the National Education Association to submit her articles for their publication. She rewrote three of the articles to speak to a broader audience of national readers, changing titles of "Suggestions to Grade Teachers about Teaching Music" to "Putting First Things First"[22] and "Creative Listening Vital to Making of Real Music Lovers" to "Creative Listening."[23] She retained the title,

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[21] More, "Creative Listening Vital to Making of Real Music Lovers," 357, 372.

[22] Grace Van Dyke More, "Putting First Things First," The Journal of the National Education Association 19 (October 1930):223-224.

[23] Grace Van Dyke More, "Creative Listening," The Journal of the National Education Association 19 (December 1930): 297-298.

"'Finding' the Child's Singing Voice,"[24] which was the second of the series of articles published in the national journal. Though some of the format was changed from the earlier publications and explanations were more elaborate, the basic content remained the same.

The last article "When Children Perform in Public"[25] was a completely rewritten version of "Five Reasons for Using Music in Your Activity Program." Its focus was now not only on the reasons for music in an activity program but on how musical performance in public should be "planned, prepared, and presented." More listed three requirements for a public performance given by children.

> It must be childlike and spontaneous. It must be enjoyed by the children themselves in the giving. It must be as much as possible an outgrowth of the regular classroom work of the children.[26]

She stated that all the children should have a part in the program and that there should be as little rehearsal as possible to maintain the children's enthusiasm about performing it. She also listed what the performances should not include.

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[24]Grace Van Dyke More, "'Finding' the Child's Singing Voice," The Journal of the National Association 19 (November 1930):247-248.

[25]Grace Van Dyke More "When Children Perform in Public," The Journal of the National Education Association 20 (January 1931):13-14.

[26]More, "When Children Perform in Public," 13.

> It will not require an elaborate stage-setting and several changes of scenery; it will not require elaborate, expensive costuming; it will not be given by a small cast of a chosen few; it will not contain long speeches nor grownup sounding conversation by children; it will not contain solos to be sung by children; it will not call for difficult dances nor dances of a grownup sort; it will not have a plot of a kind foreign to children's interests; and it will not require the children to do and to say things in a stiff, exact way.[27]

She completed her article by describing two examples of childrens' programs she felt exemplified proper planning, preparation, and performance beneficial to all the students participating.[28]

Articles in Childhood Education

In November, 1947, More had another article related to children's programs published in Childhood Education. The article, "A Festival of Thanksgiving" was a description of the planning and production of a Thanksgiving program by all the grades at Curry School. All the grades, except the first and second grades, chose a festival which was native to the foreign country they were studying. The songs were learned by every child from the third through the sixth grades and simple dances were created. The entire program lasted 45 minutes. More included the script, a description

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[27] More, "When Children Perform in Public," 13.

[28] Ibid., 14.

of the props the children had made, and a description of the simple costumes.[29]

Articles for Administrators

More's study in measuring musical ability at the North Carolina College for Women brought state and national attention. In 1934, she became a member of the National Research Council (MENC).[30] The previous year of 1933, she began a series of articles for The North Carolina Teacher which were directed to state school administrators. Her first articles in the series began with the following introduction written by the editor of the journal.

> This is the first of a series of articles which Miss More is preparing for The Teacher. While all of them are addressed particularly to the school administrators they are of general interest to every person who is interested in the broad field of a complete curriculum for the public school system. This article deals with the problem of the testing program for public school music. Miss More is a recognized authority in the field, not only in North Carolina, but in the nation.[31]

More's article, "Standardized Tests in Music" introduced a discussion of uses of the standardized music tests for the public schools. She felt music aptitude

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[29]Grace Van Dyke More, "A Festival of Thanksgiving," Childhood Education 24, no.3 (November 1947):137-139.

[30]Personnel file, Grace Van Dyke More, Office of the Vice Chancellor of Academic Affairs, UNCG.

[31]Grace Van Dyke More, "Standardized Tests in Music," The North Carolina Teacher 9, no.6 (February, 1933): 193.

tests could be worthwhile in identifying students with strong musical abilities. She cautioned that "no tests are infallible and . . . individual children may be found to be incorrectly placed by the results of the testing."[32]

She suggested that achievement tests were of more value to the school administrator in the following way:

> (1) As a means of estimating the success of the instruction the children have been receiving, either as a judgment of the teacher, or of the method of teaching being used, or to determine the pupils' growth during a certain period of time. In either case it is necessary to administer the tests at the beginning and at the end of the period of time under consideration.
>
> (2) To provide objective evidence to a school board, principal, or the public concerning the desirability or undesirability of some certain teaching procedure or of the school organization or administration.
>
> (3) As a means of stimulating interest and effort among groups of children, encouraging them to measure their own rate of growth from time to time, or to measure their achievement as compared with the achievement of boys and girls throughout the country.[33]

More reviewed the value of two aptitude tests, Carl E. Seashore's (of Iowa State Uiversity) Measures of Musical Talent and Jacob Kwalwasser and Peter Dykema's K-D Tests. Her approval was for the K-D Tests which she claimed were "the result of an effort to overcome the weaknesses of the Seashore Tests." She saw the weaknesses in the Seashore Tests in that

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[32] Ibid., 193.

[33] Ibid., 193.

> (1) it takes considerable time to administer them; (2) they are not interesting or pleasurable to the children who take them, in fact several of them became distinctly tiresome; (3) several carefully conducted investigations have found them to have only fair reliability, unproven validity, and coefficients of correlation with marks of actual musical success or failure that show only a slight prognostic value.[34]

More also described two music achievement tests, which she considered to be the best, the Kwalwasser-Ruch Test of Musical Accomplishment authored by Jacob Kwalwasser and the Beach Music Test authored by Frank A. Beach.[35]

The other four articles in the series for The North Carolina Teacher, "Music in Character Education,"[36] "Is Music Worth What It Costs?,"[37] "Music-When School Days Are Over,"[38] and "Music-A Frill or a Fundamental?"[39] are basically justifications to the administrators of North Carolina for keeping music in the public schools. The articles are a timely example of the plight music educators

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[34] Ibid., 201.

[35] Ibid., 201.

[36] Grace Van Dyke More, "Music in Character Education," The North Carolina Teacher 10, no.8 (April 1933): 306-307,311,315.

[37] Grace Van Dyke More, "Is Music Worth What It Costs?," The North Carolina Teacher 10, no.7 (March 1933): 195,235.

[38] Grace Van Dyke More, "Music-When School Days Are Over," The North Carolina Teacher 10, no.9 (May, 1933): 282-283, 287.

[39] Grace Van Dyke More, "Music-A Frill or a Fundamental?." The North Carolina Teacher 10, no.4 (December 1933): 119-120.

faced during the economic difficulties that North Carolina was enduring in the aftermath of the "crash of 1929."[40]

The titles of the articles in the series well represent the content of each. More was an expert in writing music education propaganda.

"Is Music Worth what It Costs?" focused directly on the cost of public school music. More had researched the current costs of music in other states and cities, showing its low cost compared to other subjects. She reported some of the findings of a questionnaire which had been sent to many North Carolina school superinten-dents; she praised the cities which had managed to continue their music programs. One piece of information resulting from the questionnaire which supported More's contention of music programs costing a small amount while reaching large numbers of students follows.

> This information confirms the fact that the Cleveland schools discovered in their study: that music is usually considerably less expensive than other subjects because of the larger number of pupils taught by the music teacher. Several of the schools reported that if their music teacher was dismissed another teacher or perhaps two (of another course of study) would have to be hired to teach those children so there would be no economy in dropping the music

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[40]Wade Brown wrote about the period of the Depression for music educators. "Many schools dismissed their supervisors or decreased salaries to such an extent that we lost many of our leading supervisors to schools in other states." Wade R. Brown, The North Carolina State High School Music Contest-Festival, (Greensboro, N.C.: Woman's College of the University of North Carolina, 1946): 20.

work . . .[41]

While issues of education were discussed and reference was made in each article to the current research of that time, More revealed an ability to "tug at the heart-strings." Of course, her goal was to ultimately "tug at the pursestrings." Two examples of her eloquent propaganda follow.

> Again, we see the child or youth playing an instrument or singing, and if we look closely we see on his face a glow of pleasure in the satisfaction of his natural hunger for beauty and in the satisfaction of his inborn desire for self-expression. Making music provides one of the best outlets for emotions-for those feelings that lie too deep for words, but which we yearn to express. And best of all, it is the better feelings, the more uplifting and refining feelings that music stirs in our hearts. And it makes us happier and better folks when we experience these feelings--yearning for and worship of God, love of friends and family, tenderness to the weak and innocent or a burning desire to serve our fellowman and our country.[42]

She wrote of an older businessman who had not experienced the advantages of music in his education.

> I've often thought how unfortunate I am to have missed the advantages of music when I was a youth that the children of today are getting in our schools. I see evidence of its good on all occasions, and personally I'm for music of all forms in our schools.[43]

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[41]More, "Is Music Worth Its Costs?": 235.

[42]More, "Music-A Frill or a Fundamental": 119. Teacher (the official state educators' magazine) were

[43]Ibid., 287.

Two other articles, "Open Doors" (1927)[44], and "Music Education Trends" (1938)[45] written for The North Carolina endorsements for music education in the public schools. In "Open Doors" she referred to an historical milestone, the performance of the National High School Orchestra directed by Joseph Maddy for the Dallas, Texas meeting (1927) of the Department of Superintendence.[46] This particular meeting was important for music education since an entire general session was devoted to music and a special session was devoted to a discussion of music in the public schools. The participants were very impressed with the National High School Orchestra. They adopted a set of resolutions essentially statng that music education should be included in the curriculum of public schools in the nation, including rural schools, and should be on an equal basis with other subjects receiving credit.[47] Through her theme of "Open Doors," More writes of both the opportunities and responsibilities presented to music educators by the resolutions. Her exuberance over the resolutions and her optimistic, flamboyant writing style is evident throughout

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[44]Grace Van Dyke More, "Open Doors," The North Carolina Teacher 4 (December 1927): 117,121.

[45]Grace Van Dyke More, "Music Education Trends," North Carolina Education 5 (December 1938):127.

[46]More, "Open Doors," 117.

[47]Birge, History of Public School Music in the United States, 297-300.

the article as she writes of those opportunities and responsibilities that accompany the new resolutions. This style is easily seen in the last two paragraphs of "Open Doors."

> The last open door I think of is perhaps the most wonderful--the most precious of them all. It is the opportunity and the responsibility of training the emotions of our young people--of encouraging fine thoughts and high aspirations, of developing beautiful ideals of love and friendship, of service and of living. One sees the need for these same high ideals and aspirations in the heart of the teacher if she is to inspire the young students about her.
>
> Are we ready for these wonderful opportunities that are fast opening before us? Are we ready for the responsibilities they carry with them? If not, are we willing to make ourselves ready--are we willing to study carefully, to read widely, to think clearly, to admit our own mistakes, to try and try again after each failure, to observe each other's methods, to think straight through our problems, to keep an open mind, and to work, and work, and work? Long is the way and ofttimes rough, but great is the reward, and lasting.[48]

More's article, "Music Education Trends," was written eleven years later (after "Open Doors"). It was both a report on the progressive state of music education in the nation and the slow progress of music education in the rural schools of the South.

> The rural schools are showing progress in music education, although their difficulties are such that the advance is less noticeable. County and state-wide organization, as in Louisiana, is solving the problem and some day, every child in a rural, consolidated, or village school will have an opportunity for the same sort of musical experiences enjoyed by his city cousin. This is, at present, the weakest spot in

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[48]More, "Open Doors:" 117, 121.

> music education in most of the Southern states, but the situation need not be considered insoluble.[49]

At the end of her article she echoed the same thought of Karl Gehrkens, Oberlin music education professor who was president of the Music Supervisor's Conference in 1923[50], "music for every child, every child for music."[51]

> Every indication regarding music education as revealed in the trends of today points to more music and better music in the schools, to an enrichment of life through employment of musical activities, and to a realization of the goal "music for all the children of all the people."[52]

Published Speeches

Two of Grace Van Dyke More's speeches for music supervisors conferences were published in the conference journals. These included "Music in the South (1933)" which was delivered to the Eastern Music Supervisors Conference[53] and "Music Education by Radio in the South (1938)", which was delivered at the National Music Supervisors

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[49] More, "Music Education Trends:" 127.

[50] Birge, 278.

[51] Frank T. Lendrim, "Music for Every Child: The Story of Karl Wilson Gehrkens" (Ph.D. dissertation, The University of Michigan, 1962).

[52] More, "Music Education Trends:" 127.

[53] Grace Van Dyke More, "Music Education in the South:" 82-92.

Conference.[54] An article, "The North Carolina Contest-1941[55] and a portion of her discussion, "A Modification of the Rating Plan," presented at a luncheon meeting of the Festivals and Contests Committee (Music Supervisors Conference) on April 4, 1932 was published in the Yearbook in 1932.[56] The preceding publications within conference journals are discussed in sections on her involvement in the contest movement and her MENC activities.

One other short article by More was published in the Music Educators Journal, February, 1936. More was among several music educators who were asked by the editors of the journal to submit answers to the question, "What does music appreciation mean to you?" At that time, music educators were concerned with the vagueness of the term "music appreciation." Those who contributed their own meanings of the term, other than More, were Mabelle Glenn, Fowler Smith, Karl W. Gehrkens, Peter W. Dykema, Osbourne

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[54]Grace Van Dyke More, "Music Education by Radio in the South," Yearbook of the Music Educators National Conference (Chicago, Illinois: The Conference, 1938):223-224.

[55]Grace Van Dyke More, "The North Carolina Contest Festivals," The Music Educators Journal vol.28, no.1 (Chicago, Illinois: The Conference, September-October 1941): 18-19, 65.

[56]Grace Van Dyke More, "A Modification of the Rating Plan" among discussions under the topic, "Festivals and Contests," Yearbook of the Music Supervisors National Conference, Twenty-fifth Year (Chicago: The Conference, 1932): 279-285.

McConathy, Anne E. Pierce, and Jacob Kwalwasser.[57] More defined music appreciation as

> an emotional response to an active experience in music-through hearing, singing, playing, or composing music- a response indicating intelligent pleasure in the music. It is one of those subtle things, like tastes, interests, and attitudes, which are by-products of education, yet the most valuable results of education.

She then discussed how music appreciation is best achieved.

> We are told that music appreciation cannot be taught--it must be caught. Neither can "character" be taught, yet character education is the outstanding objective in education today. No, we cannot teach appreciation, if by teaching we mean dictating, or compelling, or handing out something pre-digested, or drilling, or reasoning, or working experiments, or testing.
>
> Learning means self-activity, and the teacher's job is to stimulate and guide this activity toward the desired end. What the student "learns" depends upon his own activity. Therefore, if we wish to "teach" music appreciation, we shall stimulate suitable activity--singing, playing, listening, reading, composing, as the need may be,--and then we shall guide that activity in such a way and with such contagious and radiant enthusiasm for the music that the majority of our students will experience that pleasurable and intelligent emotional response which, for lack of a better name, we call music appreciation.
>
> I covet music appreciation as the chief outcome of every child's musical education.[58]

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[57] "What is 'Music Appreciation,'" The Music Educators Journal 22, no.4 (Chicago, Illinois: The Conference, February 1936):15-17.

[58] Ibid., 16.

John and Betty Stories

Grace Van Dyke More was a member of the Daughters of the American Revolution and compiled information on her own family's history. She grew up listening to stories of her family. The first More of record had come from Scotland in 1772. He had not been content with the land to grow vegetation until he pushed into the Catskills where he settled. His name was John More and he married a Betty Taylor. From the family history and the tales she had heard, Grace More wrote a delightful book of stories for children which told of the pioneers' lives in upstate New York between 1772 and 1840. The book, John and Betty Stories, Tales of John More and Betty Taylor More, Pioneers in Delaware County, New York, was illustrated by a relative, Virginia More Roediger, and was published by the Rogers-Kellogg-Stillson Company of New York City in 1930.[59] A copy of the book is located in the University Archives of Jackson Library on the UNCG campus.

A Study in Prognostic Testing of Freshman Music Majors Published in the Journal of Educational Research

In late 1920, Grace Van Dyke More conducted a study to

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[59] Jacoby, 11; Grace Van Dyke More, John and Betty Stories, Tales of John More and Betty Taylor More, Pioneers in Delaware County, New York (New York: Rogers-Kellogg-Stillson Company, 1930).

identify what battery of prognostic tests could best determine the probable success of entering music freshmen which would enable teachers to give more constructive counsel. There was no attempt to analyze completely all the factors of musical ability and no attempt to find a measure of musical accomplishment other than the teachers' grades. More's statement and definition of the problem follow.

> A. What battery of group tests will be most effective in predicting the probable success of college freshmen who major in music?
> B. With what degree of accuracy by means of this battery of group tests, can the probable success in music study of college freshmen who major in music be predetermined?[60]

The study and its findings were published in the Journal of Educational Research in November, 1932. More investigated available tests in music to evaluate their success in prior studies. Among the tests she evaluated were the six subtests of Carl Seashore, a pioneer in formulating music aptitude tests. More evaluated nine studies which used Seashore's Measures of Musical Talent.[61] In three studies, there was reported a high degree of accuracy for the Seashore tests. However, More doubted the

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[60] Grace Van Dyke More, "Prognostic Testing in Music on the College Level: An Investigation Carried on at the North Carolina College for Women," Journal of Educational Research 26, no.3 (November 1932):199.

[61] Seashore, The Psychology of Musical Talent (New York: Silver, Burdett and Co., 1919): 288; More, "Prognostic Testing. . .," 200.

findings because in these particular studies, the reliability of the tests had not been considered. Other studies had shown the reliability of the Seashore Tests to be low or moderate. Also, all three investigators had based their judgements on teachers' ratings of students which "may have been subjective" and two of the investigators had used small numbers of students from which they drew data.

More also questioned the validity of the Seashore tests since up to that time she only knew of one investigation which tested the Seashore test validity. A significant study that More reviewed was "An Experimental Study of the Seashore Consonance Test" conducted by C. P. Heinlein. The purpose of Heinlein's study had been "to ascertain the extent of influence which harmonic principles and the various laws of musical progression may have upon judgement in the paired interval comparison method employed by Seashore in the consonance test." He found that "the basis of judgment in this test as given by Seashore" was "conflicting and unsatisfactory."[62]

Another study of importance to More was a study concerned with the prognostic testing of college level students though the goal for success in sight-singing

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[62]Christian Paul Heinlein, "An Experimental Study of the Seashore Consonance Test," Journal of Experimental Psychology 8 (December 1925): 408-433.

differed from More's goal of success in general music study. This earlier study was conducted by Frank S. Salisbury and Harold B. Smith. After working three years, their final battery of tests included two of the Seashore subtests: pitch and tonal memory.[63]

From More's evaluation of the nine studies which used the Seashore Tests of Musical Ability, she concluded the following.

> (1) Almost all of the investigations having to do with prognostic testing in music used the Seashore tests.
> (2) The majority of musicians and psychologists have, since their formation and promulgation, accepted these tests as highly accurate and useful, but there is a considerable amount of carefully gathered evidence in serious criticism of their reliability and their validity.
> (3) Of the Seashore battery of six tests, those of pitch and of tonal memory seem to be the only ones promising for prognostic purposes and these probably to a limited degree only.[64]

More tested freshmen entering the School of Music of NCCW in 1927, 1928, 1929, and 1930 which provided a total of 200 students. Twenty-one students were dropped because of incomplete data which left 179 valid observations used for the investigation. Intelligence tests, McCall Multi-Mental Test and the Ohio State Psychological Examination, forms 14 and 16, were administered. Using the distribution

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[63] Frank S. Salisbury and Harold B. Smith, "Prognosis of Sight Singing Ability of Normal School Students," Journal of Applied Psychology 13 (October 1929): 425-429.

[64] More, "Prognostic Testing. . .:" 203-204.

of intelligence scores and the distribution of college marks in music courses, More concluded that the group of 179 was a fair sample of the freshman in the college and probably representative of all women's colleges (probably not a correct assumption).[65]

She used a total of fifteen group tests including the six tests of the Seashore battery, two tests by Kwalwasser on melodic and harmonic sensitivity,[66] the Hutchinson Silent Reading Test,[67] and the Schoen Test on Relative Pitch.[68] More devised the remaining five tests herself, two of which were similar to sections of the Kwalwasser-Ruch test battery[69] which included the recognition of pitch errors and time errors in the notation of familiar melodies. Her test for aural and visual discrimination of pitch errors, and the test for aural and visual discrimination of time errors were devised based upon the

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[65]More, "Prognostic Testing. . .:" 204.

[66]Jacob Kwalwasser, Manual of Directions for Tests of Melodic and Harmonic Sensitivity (Camden, New Jersey: Victor Talking Machine Company).

[67]H.E. Hutchinson, Hutchinson Music Tests No.1, Form A (Bloomington, Illinois: Public School Publishing Company).

[68]Max Schoen, "Tests of Musical Feeling and Musical Understanding," Journal of Comparative Psychology 5 (February 1925):31-52.

[69]Jacob Kwalwasser and G.M. Ruch, Kwalwasser-Ruch Test of Musical Accomplishment (Iowa City, Iowa: Extension Division, University of Iowa).

> belief that the detection of errors in unfamiliar music heard while the student has before her the correct version of the music would require a considerable degree of coordination between the visual image and the aural acuity in pitch discrimination and in time discrimination.

The last test, "discrimination of voice movement," used chord progressions of two chords each, each chord with three tones to provided the effect of three voices singing in harmony. The second chord in each pair of chords was exactly like the first except for one voice which always moved a step or half-step. The problem for the student was to determine which of the three voices moved and what direction it took.[70]

A written portion of More's description of her study follows.

> As indicated earlier, the fifteen musical ability tests of various sorts and an intelligence test were administered to the students at the beginning of their freshmen year. The marks earned in music courses during the freshman year were obtained from the college registrar's office. Corroborative data were also obtained in the form of college marks in music earned in the semesters later than the freshman year by thirty-six students, juniors and seniors, who were still in college.
>
> The unreliability of all these data was fully realized, and they were used with this in mind. It is generally conceded that no single group of intelligence tests yields reliable individual results. The unreliability of teachers' marks is also well known. It is quite certain that there are variable errors present in the results of the various tests. These are inevitable because of conditions that cannot be controlled by the investigator, such as unfavorable physical or mental conditions in the case of certain

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[70]More, "Prognostic Testing...": 205-206.

> students, lack of interest in the results of the test, prejudice against going through such a testing program, a lack of understanding of what to do when taking the test, and a sense of strangeness toward everything in the new surroundings. Other variable errors are introduced by the widely differing social, intellectual, and musical backgrounds of the various freshman students. The dissimilarity of their musical environment and training before entering college was especially noticeable.
>
> The tests themselves are another source of variable errors, and, perhaps, in the case of some of the new tests, of constant errors, as well. No data regarding the reliability of these tests are available except in the case of the Seashore tests, and most investigators have reported their reliability as relatively low. The five newly constructed tests have had their first and only use in this investigation. No study of their reliability or of their validity has been made.
>
> With full realization of the unreliability of these data, both of college marks and of test scores, they were compared by means of correlations to determine their probable predictive value. Owing to the considerable difference between the distribution of the freshman marks in their theoretical music courses and in their applied music, it was thought wise to secure coefficients of correlation between each test and the freshman marks in theoretical music courses, and between each test and the freshman marks in applied music. This was to determine the type of music study which the tests would correlate most satisfactorily.[71]

More's correlations between tests and average music marks were low to slightly moderate.[72] For the final battery, tests were chosen which gave some of the highest correlations and provided a variety of types of tests. Partial and multiple correlations were used with the chosen battery. The coefficient of multiple correlation was .73

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[71] Ibid., 207-208.

[72] Ibid., 208-209.

between college freshman marks in music courses and the four tests of the chosen battery. The relative weights of these tests follow: More, Aural and Visual Discrimination of Time Errors, .327; More, Aural and Visual Discrimination of Pitch Errors, .272; Schoen, Relative Pitch, .169; and More, Voice Movement, 129.[73]

More's battery of four group tests' predictive value of .73 provided an answer to the two questions in the statement of the problem. More concluded the coefficient (moderate) could not be considered highly predictive of success in college music study yet would be helpful in estimating a prediction that would "be about a third better than a chance prediction." She further concluded that the results of her study were not "final or incontrovertible" due to the unreliability of the data previously discussed and the physical, mental, and emotional factors present during the administering of the tests.[74]

While More's study itself can hardly be considered successful in yielding strong results for definitive answers to her stated problem and the testing procedure was admittedly flawed with low reliability, three significant aspects resulted. One aspect involved an idea that grew clearer to More as she worked toward completion of her

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[73] Ibid., 209-210.

[74] Ibid., 210.

study. She came to the following conclusion:

> the tests that are most effective in predicting success in music study are those that present a general problem in music rather than those that attempt to measure any one factor of musical ability.[75]

She referred to the conclusion of A.W. Brown, as gathered from his study which questioned the validity of tests seeking to measure the musical ability of an individual by measuring isolated factors of musical ability. Brown had suggested that a test which measures several of these factors combined together in a real musical situation may produce more valid results.[76] More observed among her fifteen tests that

> the highest coefficients of correlation were secured with those tests that were farthest from attempting to measure isolated factors and which presented more general musical problems.[77]

A second significant aspect which emerged from More's study caused her to align with the beliefs of Gestalt psychologists; she concluded that musical ability was too complex to yield a successful analysis.

> While this concept of musical ability and the best means of measuring that ability, as revealed in the results of this study, are contrary to our generally accepted ideas of musical capacity and of

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[75] Ibid., 210.

[76] Andrew W. Brown, "The Reliability and Validity of the Seashore Tests of Musical Talent," Journal of Applied Psychology 12 (October 1928): 468-476.

[77] More, "Prognostic Testing. . .:" 211.

> the methods of measuring that capacity, they are in accord with the newer concepts of psychology as expressed by the Gestalt school of psychologists. Most musicians and psychologists have accepted Seashore's analysis of the factors of musical capacity and his method of measuring these factors. Some investigators have raised questions regarding the value of the Seashore tests, but the basic idea of his analysis of musical talent has been unchallenged, so far as the writer is aware.[78]

She referred to the test battery by Kwalwasser and Dykema and a study by Emmett Wilson at Ohio State University which showed a "tendency in that direction" that music ability resists complex analysis.[79]

The third significant aspect was More's challenge to Seashore's ideas and tests. This challenge aligned her with other music educators of that time such as Mabelle Glenn and James Mursell who were critical of Seashore's tests.[80] More wrote the following.

> The writer wishes to challenge Seashore's ideas and tests, and directs the reader's attention to the results of this investigation in support of a concept of musical ability as a complex entity most effectively measured by tests presenting general musical problems.[81]

She suggested three areas for further investigation.

> 1. The four tests of the chosen battery, one of which has been little used and three of which have had

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[78] Ibid., 211.

[79] Ibid., 212.

[80] A. Theodore Tellstrom, Music in American Education, Past and Present (New York: Holt, Rinehart and Winston, Inc., 1971), 204.

[81] Ibid., 211.

no other use, need to be widely administered, in order that their value may be more thoroughly tested, and that they may be standardized, at least, tentatively.

2. Studies of the reliability and the validity of these tests are needed in order that the true value of the data derived from them may be known.

3. The most outstanding need revealed by this study is the very great need of experimentation in the formulation of various sorts of tests of musical ability, tests based on the idea of the general problem in music. These tests should be widely administered and used in studies somewhat similar to the present one so as to determine the true worth of each test.[82]

It has not been determined whether More's tests were used in other studies. No published studies have been found which used the tests she constructed for her study.

Courses of Study for the High Schools of North Carolina

In 1927, the State Department of Public Instruction published Courses of Study for the High Schools of North Carolina which was compiled by educators from across the state. Wade R. Brown was in charge of the music section of the course manual. Grace Van Dyke More and other members of the faculty at the North Carolina College for Women assisted him in the project. It is not known which part of

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[82] Ibid., 211-212.

the music manual were contributed by More.[83]

In 1937, the Music Hour Series[84] was adopted by the state and was the first elementary music textbook to be supplied free to all the schools along with some high school music textbooks. Many school systems continued without music supervisors at that time. The grade teachers who were required to take only two hours of music in their teacher training programs of North Carolina experienced difficulty in understanding and teaching the music contained in the Music Hour Series.[85] To better prepare the grade teacher in teaching music and on how to use the Music Hour Series, the State Department of Public Instruction formed a committee in 1939 under the direction of Hattie S. Parrott and More to develop a bulletin which could serve as a guide for the grade teachers. Birdie Holloway as well as other music educators assisted More and Parrott with the bulletin. While More worked on different sections of the bulletin, her major contribution was the material of the general activities section. The bulletin,

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[83]State Superintendent of Public Instruction, V, nos. 115-148, Courses of Study for the High Schools of North Carolina (Charlotte, North Carolina: Observer Printing House, 1927-1930), 180-190.

[84]Osbourne McConathy, W. Otto Miessner, Edward B. Birge, and Mabel E. Bray, The Music Hour Series (New York: Silver, Burdett and Company).

[85]Russell, "A Historical Study of the Growth of Public School Music in North Carolina," 26-27.

Music in the Public Schools (A Tentative Course of Study), was finished and published in 1942.[86]

The bulletin was divided into three major sections which included Section A - Music Instruction in the Elementary School, Section B - Music Instruction in the High School, and Section C - General Activities. Section A was by far the largest, containing 110 pages and since it was written for the purpose of being a "how to" guide, suggestions were very specific, music abilities by grade level was described, fundamentals were discussed, and goals of music teaching were presented. There were many activities offered including suggestions on integration with other subjects and suggestions on what materials to use in the activities. The guide was well correlated with the Music Hour throughout and also referred to The Golden Book of Songs[87] as a supplementary source since it was already used in many state schools.[88]

In Section B, there were less specific suggestions since most high school music courses were taught by trained

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[86] Educational Publications of the State Superintendent of Public Instruction of North Carolina VIII, nos. 219-240, Music in the Public Schools (A Tentative Course of Study), no.239 (Raleigh, North Carolina, 1942), 1-158; Russell, 27.

[87] The Golden Book of Favorite Songs, (Chicago, Illinois: Hall and McCreary Company).

[88] Music in the Public Schools (A Tentative Course of Study), 1-115.

music teachers. The recommendations of the Department of Superintendence (meeting in Dallas, March, 1927) was recalled in the introduction. Those recommendations include the following:

> (a) the inclusion of music in the curriculum on an equality with the other basic subjects; (b) an immediate extension of music study to all rural schools; (c) an adequate program of high school music which should include credit equivalent to that given other basic subjects.[89]

The high school course of study was divided under four headings: fundamental principles, typical activities, applied music, and materials of instruction. General Requirements and recommendations were given for the following: assembly singing, beginning chorus, advanced chorus, glee club, a capella choir, small vocal ensembles, instrumental classes, beginning orchestra, advanced orchestra, beginning band, advanced band, elementary theory, advanced theory and harmony, survey of musical literature, class voice lessons, operettas, cantatas, and State High School Contest and Festival.[90] Very specific requirements were presented for the courses in piano and violin study.[91] The committee included regulations governing credit for students studying piano, organ, or an

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[89] Music in the Public Schools (A Tentative Course of Study), 116.

[90] Ibid., 119-126.

[91] Ibid., 131-134.

orchestral instrument outside of school.[92] In the final part of lists on high school music instruction, available materials for music instruction were presented.[93]

Most of the third section was More's main contribution to the bulletin. The first part of the general activities section was devoted to music festivals, a topic of special interest to More. The benefits to the students, school, and community, of holding a music festival were presented. This was followed by sections on "when to hold the music festival," "organization of the music festival," "how to plan the festival," "types of festival programs," program copies of actual festivals, and references of materials for festivals.[94]

In the second part of the general activities section, a list was presented on the positive results from celebrating National Music Week which was held in the state during the first week of May each year. Activities and procedures for celebrating the event were suggested.[95] The third part of the general activities section presented a discussion on the use of the library in the music programs and the many ways in which the teacher and librarian

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[92] Ibid., 127-130.

[93] Ibid., 134-136.

[94] Music in the Public Schools (A Tentative Course of Study), 137-145.

[95] Ibid., 146-148.

together could satisfy the emotional and intellectual needs of children through music subjects.[96] A history lesson on "The Old North State," the North Carolina state song, constituted the fourth part of general activities. It was prepared by Mrs. E. E. Randolph of Raleigh, North Carolina and contained historical state pictures, a print of the song's first copy in 1850, and a copy of the song the song (1926 edition) as was currently being used.[97] The fifth part of the general activities section contained the code for the National Anthem which was adopted by the National Committee at the Milwaukee Music Supervisors Conference in 1942. The Committee was assisted by two representatives from the War Department, Maj. Howard C. Bronson, Music Officer in the Special Services Branch, and Major Harold W. Kent, Education Liaison Officer in the Radio Branch of the Bureau of Public Relations. Peter Dykema and Osbourne McConathy represented the original committee which prepared the Service Version of the National Anthem in 1918.[98] Students of both Grace More and Birdie Holloway recalled how strict they were in making them learn the National Anthem in A-flat and B-flat and in having them perform it precisely as written.

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[96] Ibid., 148-149.

[97] Ibid., 150-156.

[98] Music in the Public Schools (A Tentative Course of Study), 157-158.

Understanding Music and Music for Home, School, and Community

More authored two booklets which were published and distributed by the National Congress of Parents and Teachers in 1938. Understanding Music contained two courses for adults including "Musical Instruments and What They Do" and "Meanings and Moods in Music." Music for Home, School, and Community was also prepared for adult use.[99] Understanding Music is shown in Appendix B-2.

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[99] Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

CHAPTER IX

MORE'S ACTIVITIES IN LOCAL, STATE, AND NATIONAL MUSIC ORGANIZATIONS

Participation in the North Carolina Music Teachers Association

Grace Van Dyke More was active in the North Carolina Music Teachers Association (NCMTA), the music section of the North Carolina Association of Educators for twenty-two years. She served as chairman of the association for the 1927-28 term, thus presiding over the two-day meetings which carried the theme, "Music for Every Child and Every Child for Music" (a phrase coined by the music educator, Karl Gehrkens, of Oberlin Conservatory).[1] She also served as NCMTA president for the 1929-30 term.[2]

More chaired a committee in 1929 to study the question of awarding high school credits for music study completed outside of regular public school classes. She also chaired a committee for the same purpose at the NCMTA meeting of 1935. Some music educators felt that students who studied music outside of public school classes should be given

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[1] "Music Teachers Association," The North Carolina Teacher 4, no.2 (October 1927): 55.

[2] "The Music Teacher's Page," The North Carolina Teacher 5, no.9 (May 1929): 384.

credit toward graduation for that study.[3] More continued to be concerned and in favor of granting credit for music study completed away from the public schools. The bulletin, Music in the Public Schools (A Tentative Course of Study), which More and Hattie Parrott developed contained specific guidelines for issuance of credits in music instruction taken in private study other than in the public school setting.[4]

During More's term of president in 1929-30, the year's meetings were reduced to one day, March 21, 1930, because of the economic conditions of that period. The topic for discussion at that meeting was "How can we attain more effective cooperation between college, private, and public school music teachers through the state?"[5]

A committee was formed in 1931 from members of the NCMTA to study and prepare a report on "An Adequate Program of Music Education for North Carolina." Four subcommittees were formed from the primary committee, which included the Curriculum Committee, Administrative Program Committee, Teacher Training Committee, and An Instrumental Program for

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[3] Harold S. Dyer, Director of Music, University of North Carolina, Chapel Hill, to Wade R. Brown, Greensboro, 3 March 1932, Wade R. Brown Papers; Announcement of Annual NCMTA Meeting, 29 March 1935, Wade R. Brown Papers.

[4] Music in the Public Schools (A Tentative Course of Study), 126-133.

[5] "Music Teachers Association," The North Carolina Teacher 6, no.7 (March 1930): 251-252.

the Schools Committee. More served on two of the subcommittees, the Curriculum and the Teacher Training Committees. She chaired the Curriculum Committee which studied the place of music in an educational program, the amount of time in the program, subject content in the elementary grades and high school, and made suggestions for introducing music in all schools of the state. Members of the Teacher Training Committee studied music education possibilities for the grade teacher and supervisor together with requirements for state certification. The findings of the subcommittees were presented to the annual association meeting in March 1931.[6] Wade Brown expressed the belief that the report gave an organization to public school music which was needed.[7]

Beginnings of the North Carolina Music Educators Association

As early as 1926, there was serious consideration among North Carolina music educators about the possibility of withdrawal of the Music Teachers Association from the North Carolina Education Association. Members felt the

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[6]Wade R. Brown, Greensboro to Lillian Rouse, Asheville, 28 January 1931, Wade R. Brown Papers; Wade R. Brown, Greensboro, to members of the committee, An Adequate Program of Music Education for North Carolina, 18 February 1931, Wade R. Brown Papers.

[7]Wade R. Brown, Greensboro, to Harold Dyer, Director of Music, University of North Carolina, Chapel Hill, 14 April 1931, Wade R. Brown Papers.

concerns of music education could be given more time and emphasis at their own meeting and the membership could be increased by including private music teachers. A committee of three, Wade R. Brown, C.G. Vardell of Winston-Salem, and Grace Potter Carroll, studied the issues involved and concluded in a written statement issued at the state meeting that withdrawal would not be advisable for the present time since not all of the music teachers were in favor of withdrawal, funding of an independent organization would require increased dues, music supervisors would have to belong to both organizations with additional time off from teaching in order to participate in both, and, once separated from the North Carolina Educators Association, there would be little chance of joining again. Thus, the Music Teachers Association did not separate from the parent group.[8] That decision proved wise in regard to the failing economic conditions that occurred three years later; an independent organization would have required extra funding which would have obviously been difficult at that time.

North Carolina music educators' desires to have their own separate meetings was eventually resolved in 1946 when the North Carolina Music Educators Association was finally established. There was interest created among North

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[8]Wade R. Brown, Greensboro to C.G. Vardell, Jr., Winston-Salem, 19 November 1926, Wade R. Brown Papers; Committee Agenda, NCMTA, n.d., Wade R. Brown Papers.

Carolina music educators to unify the various music groups so that they could affiliate with the Music Educators National Conference. Grace More was among those who supported a unified organization affiliated with MENC. Results of a statewide questionnaire showed overwhelming support for the affiliation. A constitution was presented to the 1948 NCMTA meeting in Asheville and the fall meeting of the North Carolina Music Contest-Festival Association in Greensboro. Both organizations voted in favor of the constitution which brought the NCMEA officially into existence.[9] The two organizations, NCMEA and NCMTA, remain intact at the present time. More was active in this new organization in its early years. At an Executive Committee meeting of the North Carolina Music Educators Association held at the Music Building of Woman's College, October 17, 1948, James Pfohl, band director at Davidson College, moved that the NCMEA become the music section of the NCEA and that the president appoint a committee to work out the details. This motion was seconded by More and passed.[10]

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[9]J. Kimball Harriman, "History of the North Carolina Music Educators Association," The North Carolina Music Educator 14, no. 1 (January-February, 1952):1.

[10]Minutes, 17 October 1948, Minutes of the North Carolina Music Educators Association, University Archives, Jackson Library, University of North Carolina at Greensboro, Greensboro, North Carolina.

Honorary Membership

The North Carolina Music Educators Association chose Grace Van Dyke More and James Harper, band director of public schools in Lenoir, North Carolina, as its first honorary members in 1957. A portion of the citation presented to More follows:

> Miss More has rendered invaluable service to music education in its formative years in our state. Her devotion to and enthusiasm for this task has been an inspiration to music educators throughout North Carolina. She has served as president of the southern division of MENC and has given a lifetime of service in the interest of music education as a member of the staff at Woman's College in Greensboro.[11]

Southern Conference Participation

More first became a member of the Southern Conference for Music Education in the fall of 1925. More is listed as a member of the Music Contest Committee representing the Southern Conference in 1928;[12] however, she actually became a member of that committee earlier in 1926 when she took Wade Brown's place on the committee.[13] She was a member of the Festivals and Contests Committee until 1933.

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[11] "Honorary Members of NCMEA," The North Carolina Music Educator 7, no.1 (January-February 1958):1-2.

[12] Journal of Proceedings of the Music Supervisors National Conference, Twenty-first Year First Biennial Meeting (Chapel Hill, North Carolina: The Conference, 1928):16.

[13] Frank Beach, Emporia, Kansas to Wade Brown, Greensboro, 8 March 1926, Wade R. Brown Papers.

An All-Southern High School Orchestra under the direction of Joseph Maddy, head of the Department of Public School Music, University of Michigan School of Music, Ann Arbor, Michigan, and an All-Southern High School Chorus under the direction of Dr. Will Earhart, Director of Music Education in the Public Schools of Pittsburgh, and head of the Department of Public School Music in the School of Fine Arts of the Carnegie Institute of Technology, performed at the meeting of the Southern Conference for Music Education in Asheville, North Carolina on March 8, 1929. Grace Van Dyke More was given the task of overseeing applications for the Chorus of young singers.[14] North Carolina was well represented for many years in the two performing organizations[15] until the Southern Conference meeting of 1935. In a letter to Joe Maddy, Wade Brown once again reiterated the state's economic problems.

> The deep cut in appropriations for the support of teachers in the schools of North Carolina has affected terribly the standard, especially of instrumental music, in the schools of the state. Teachers' salaries have been so small that many of our best band and orchestra leaders have had to give up the work and go elsewhere and, therefore, we have comparatively few students in North Carolina who are capable at the

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[14] "The Music Teacher's Page," The North Carolina Teacher 5, no.4 (December 1928), 156.

[15] Wade Brown, Greensboro, to Helen McBride, Louisville, Kentucky, 15 February 1933, Wade R. Brown Papers.

present time of taking part in the program of the All Southern Orchestra.[16]

More took her Madrigal Club to sing at the Southern Conference meeting in 1933 as she had done before but did not require the students to join the membership of the Conference by paying the membership fee.[17]

At the 1929 meeting of the Southern Conference, More ran against Jennie Bell Smith of Georgia for Director on the National Conference Board. A ballot was taken and More was declared the winner.[18] She remained on the Board of Directors representing the Southern Conference through 1933.[19] The Board of Directors held jurisdiction over matters of policy and all bills were approved by the Board Chairman. The Board also had the duties of establishing the time and place of the meetings and filling vacancies by temporary appointment before the next election.[20]

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[16]Wade R. Brown, Greensboro, to Joseph Maddy, Ann Arbor, Michigan, 4 March 1935, Wade R. Brown Papers.

[17]Wade Brown, Greensboro, to Clementine Monahan, Memphis, Tennessee, 24 February 1933, Wade R. Brown Papers.

[18]Journal of Proceedings of the Music Supervisors' National Conference Twenty-Second Year Meeting, Southern Conference for Music Education (Ithaca, New York: The Conference, 1929):16.

[19]Journal of Proceedings of the Music Supervisors' National Conference Twenty-Sixth Year Meeting (Chicago, Illinois: The Conference,1933):390.

[20]John W. Molnar, "The History of the Music Educators National Conference" (Ed.D. dissertation, University of Cincinnati Teachers College, 1948):194-195.

Grace Van Dyke More was elected president of the Southern Conference for the 1936-37 years.[21] Her very positive letter to members of the Southern Conference as printed in the Music Educators Journal invited them to the Columbia, South Carolina meeting of March 3-7, 1937. She referred to the meeting of 1916 (in which special train trips to the host city had been arranged by the MSNC[22]) as her introduction to the inspiration and fellowship of the Conference and she invited the members to her own party.

> Select your slogan: "Columbia or Bust!" "O, Columbia, the Gem of the Southland!" "Here we come, Columbia!"
>
> Which do you choose? I'm taking the first one--Columbia or Bust! Whether by auto or bus, by train or by plane, on horse back, mule back or on foot, or by the Curved-Thumb Express--we will gather in the friendly, charming city of Columbia to listen,to sing, to laugh, to talk, and to eat together for three or four days.
>
> Yes, I plead guilty--I am enthusiastic about our Conferences--both Southern and National--and I have been for a long, long time. From the first meeting I attended--more years ago than I like to admit--I caught the spirit of friendliness and inspiration of the Conference and a vision of the potent influence of the organization in promoting the cause of music education, and I took home many helpful suggestions I found in the meetings and the exhibits. I became a confirmed Conference booster.
>
> I have felt keenly that I could not afford to miss being allied with such an organization. Even though it were impossible to attend one year's meeting, I could still keep my contacts through membership, through the Journal and the Yearbook. There is a feeling of comradeship in a great

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[21] Jacoby, "Grace Van Dyke More Retires from College," 11.

[22] Molnar, 121.

> brotherhood of fellow-teachers, an inspiration and professional spirit that I cannot afford to lose. For all these reasons I say for myself--Columbia or bust!
>
> And here is the program--not complete, but enough for you to see what is going to happen during those four important days. Please note that on Wednesday there is opportunity for four hours of visiting music classes, for the Columbia schools are in session continuously until dismissal at 2:30.
>
> I want to say a special word about the President's Reception on Wednesday night. This is my own party for all of you, and you are hereby cordially invited.
>
> I'll be looking for you in Columbia![23]

At the Conference, Grace Van Dyke More presided at the formal opening; Joseph Maddy, who was president of MENC at that time, extended greetings to the gathering. Topics as they were presented are as follows: "Approaches to Rural Music Education"-Luther A. Richman, State Supervisor of Music, Virginia; "County and State Supervision, "Veronica Davis, Stetson University, Deland, Florida; "Modern Concepts in Violin Teaching" Hugh Altvater, Dean, School of Music, Woman's College, UNCG: "Problems of the Conductor" Hollis Dann, Professor Emeritus, New York University; "Introducing Instrumental Music" Ralph Colbert, Maryville College, Maryville, Tennessee; "The First Orchestral Rehearsal" George Wilson, Teachers College, Columbia University; "Music from the Child's Point of View" Elizabeth Gest, Junior Editor, Etude Magazine; and "The

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[23]Grace Van Dyke More, "Columbia, S.C., March 3-6, 1937, Ninth Biennial Meeting," Yearbook of the Music Educators National Conference (Chicago, Illinois: The Conference, 1937):42

Equipment of a Good Teacher" Elizabeth Gest.[24] Besides Hugh Altvater and More, there were many other music educators who represented North Carolina including Wade Brown who presided over a round table discussion of "Contests and Festivals," and who served as toastmaster at the Woman's College Alumnae luncheon.[25]

More was a faithful member of both the Southern Conference and the Music Supervisors Conference. Between the time she joined the national conference and became president of the Southern Conference in 1936, she admitted missing only one convention meeting.[26] At the Southern Conference meeting in Memphis on March 13, 1931, she presided over the afternoon session[27] and chaired the Committee of Resolutions which had the responsibility of extending cordial gratitude to individuals and organizations who had taken part in the Memphis meeting.[28] Again,

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[24] Ibid., 42.

[25] "Miss Moore [spelled incorrectly] Announces Plans for Music Education Meeting," Greensboro Daily News, 8 February 1937.

[26] Grace Van Dyke More, "Columbia, South Carolina, March 3-6, 1937, Ninth Biennial Meeting," Yearbook of the Music Educators National Conference (Chicago, Illinois: The Conference, February 1937):42.

[27] "Southern Conference for Music Education-Memphis, Tennessee, March 11-13, 1931," Yearbook of the Music Supervisors National Conference (Chicago, Illinois: The Conference, 1931):407.

[28] Ibid., 318.

at the Southern Conference for Music Education in New Orleans in April, 1935, she served as chairman of the Committee on Resolutions, expressing gratitude to all who had been involved with the organization and activities of the Southern Conference.[29]

In 1943, only More and George Dickieson represented the Woman's College of the University of North Carolina at the Southern Music Educators Wartime Institute held in Atlanta, April 6, 7 and 8, 1943.[30] The typical Conference program was not held because of the economic restraint brought on by the war. The Institute was organized as a workshop, with emphasis on pertinent problems related to the war and postwar planning. Discussions and sessions were centered around twelve basic problems.

> 1. General and assembly singing. (Five song-leadership class sessions were held under the direction of Augustus Zanzig, Treasury Department Music Consultant. Zanzig was on leave-of-absence from both his position as director of music service of the National Recreation Association and as a member of the faculty of Texas University.)[31] 2. Teacher-training and college music in a war and postwar world.
> 3. How the elementary music program can function most effectively at this time.
> 4. The high-school music program in a world at war.
> 5. The rural school and the war effort.
> 6. Patriotic programs and ceremonials.

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[29] "Adopted by the Southern Conference for Music Education," MENC Yearbook-1935 (Chicago, Illinois:The Conference, 1935):406.

[30] "Attends Conference," Greensboro Daily News, 6 April 1943.

7. War savings in the school curriculum.
8. Development of student leadership.
9. Keeping a balance between the artistic and the functional aspects of music.
10. Latin-American music.
11. Music in its relation to radio, drama, and art in the school curriculum.
12. Music in the community and camp.[32]

Music Educators National Conference Participation - "Great Convention 'Goer'"

Grace Van Dyke More is listed as a new member of the Music Supervisors National Conference in the Journal of Proceedings for the national meeting held at Lincoln, Nebraska, March 20-24, 1916. She was the music supervisor of the Wellington, Kansas Schools at the time. In the group picture found in the Journal of Proceedings of 1916, she is seen standing with another music teacher from Wellington, Zeta Van Gundy Wood, who co-founded the Treble Clef Music Club with More.[33] More was to write later of that first conference

> From the first meeting I attended. . . I caught the spirit of friendliness and inspiration of the Conference and a vision of the potent influence of the organization in promoting the cause of music

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[31] Martin, Euterpe Club, Book XI,44.

[32] Luther A. Richman, President of Southern Music Educators Conference, Letter to members of Southern Conference, Music Educators' Journal (Chicago, Illinois: The Conference, February-March, 1943):27.

[33] Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors National Conference (McKeesport, Pennsylvania: The Conference, 1916): insert at front.

education. . .[34]

A former colleague, Chrystal Bachtell, referred to More as a "great convention 'goer' who encouraged conference participation.[35]

More became a member of the Music Contest Committee (later the Festivals and Contest Committee) in 1926 and remained on that committee through 1933.[36] Besides her work on the committee, her enthusiasm for the development of contests and festivals is seen in her four articles which address those topics: "High School Contests in Music," published in The North Carolina Teacher;[37] "The North Carolina Contest-Festivals," published in the Music Educators Journal,[38] "The Evolution of Music Education in North Carolina," published in the High School Journal;[39] and "Music in the South," a published speech in the Journal

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[34] Grace Van Dyke More, "Columbia, S.C., March 3-6, 1937, Ninth Biennial Meeting," 42.

[35] Interview, Chrystal Bachtell, 1 December 1987.

[36] Letter from Frank Beach to Wade Brown, 8 March 1926; Yearbook of the Music Supervisors National Conference Twenty-Sixth Year (Chicago, Illinois: The Conference, 1933): 391.

[37] Grace Van Dyke More, "High School Contests in Music," The North Carolina Teacher, 230-231.

[38] Grace Van Dyke More, "The North Carolina Contest-Festivals," The Music Educators Journal, 18-19, 65.

[39] Grace Van Dyke More, "The Evolution of Music Education in North Carolina," The High School Journal: 249-253.

of Proceedings of 1933.[40] She became State Chairman representing North Carolina on the National Conference Board of Directors in 1929[41] and remained in that position until 1933.[42]

National Research Council of MENC

Grace Van Dyke More was appointed to the National Research Council of MENC in 1934.[43] She remained a member of the Research Council through 1940.[44] The Research Council was originally organized at the 1918 meeting of the Conference for the "purpose of investigating professional educational problems" in the music education field.[45] The Research Council consisted of ten elected members who were given the power to increase their membership if necessary.

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[40] Grace Van Dyke More, "Music in the South," Journal of Proceedings of the Music Supervisors National Conference (1933), 82-92.

[41] Journal of Proceedings of the Music Supervisors National Conference (1929):16.

[42] Yearbook of the Music Supervisors National Conference (1933): 390.

[43] Yearbook of the Music Educators National Conference Twenty-Seventh Year (Chicago, Illinois: The Conference, 1934): 390.

[44] Yearbook of the Music Educators National Conference Thirty-First Year (Chicago, Illinois: The Conference, 1938): 478.

[45] Molnar, "The History of the Music Educators National Conference," 295.

To qualify for membership in the Council, one had to have been an active Conference member and contributed significantly to the literature or practice of music education in the schools.

The Research Council usually met two days before the opening of the national conference meeting and, in odd-numbered years of the sectional conference meetings, met during the gathering of the Department of Superintendence of the National Education Association.[46] The MENC celebrated one-hundred years of public school music at its twenty-fifth (Sixth Biennial) meeting held in St. Louis, Missouri, March 27-April 1, 1938. More went two days before the convention opened to work with the Research Council on problems in music education and to formulate courses of study on various levels.[47]

Besides investigating professional and educational problems, the Council made annual reports to the Conference of their findings.[48] In his dissertation on the MENC, John Molnar stated that "election to membership on the Council was and is considered in recognition of service to the

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[46] Ibid., 302-303.

[47] "To Annual Meeting," Greensboro Daily News, 22 March 1938.

[48] Molnar, 295-296.

profession."[49] More's membership on the Research Council gave her the opportunity to work closely with nationally prominent music educators. Some of those who were on the Council with her at different times during her tenure, included Peter Dykema, Will Earhart, Karl Gehrkens, Osbourne McConathy, Frank Beach, Edward B. Birge, Russell V. Morgan, Jacob Kwalwasser, Clarence C. Birchard, Joseph Maddy, and James Mursell.[50]

Music Education by Radio Committee

While a member on the Research Council, More also became a member of the Music Education by Radio Committee in 1936.[51] She remained on this committee through 1938.[52] At the 1938 meeting, she presented a lecture, "Music Education by Radio in the South."[53] In her presentation, she gave a bleak picture of the radio's use in the south as late as 1938.

> (1) In some of the extreme southern states, such as Alabama and Florida, daytime reception of northern stations is almost nil. (2) From Louisiana the report

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[49] Ibid., 296.

[50] Molnar, 298-299.

[51] Yearbook of the Music Educators National Conference Thirtieth Year (Chicago, Illinois: The Conference, 1937):432.

[52] Personnel Record, UNCG News Bureau.

[53] Grace Van Dyke More, "Music Education By Radio in the South," (1938): 223-224.

> is, "Unable to get many programs because of interference of Mexican stations." (3) The south is predominantly rural; therefore, the large majority of the children go to village, small-town and consolidated schools, and these are the schools that find it most difficult to finance the purchase of radios. . . (4) There are still very large rural sections of the south that do not have electric power available in the homes and sometimes not even in the schools. The necessity of using a battery set does not encourage extensive use of the radio. Where rural electricifation is going on, the reports predict a much larger number of radios in the next year or so.[54]

She mentioned that there had been some special programs for the schools broadcast by local stations in some southern states but that activity had been isolated and not continuous. She reported following comments from various southern states.

> (1) There is a scarcity of good music programs outside of school hours that are of interest to children. (2) Mr. Maddy's type of broadcast is the very finest. (3) Mr. Maddy's programs have done much good in developing band classes throughout the state, in smaller cities and towns as well as rural schools. (4) A bad influence is noticed from the large amount of hillbilly music put on the air by some stations in the south. (5) At best six radio stations in Virginia are willing to broadcast programs with music education as the main objective if guidance is provided by the schools and others interested. (6) Students of instrumental music would appreciate hearing recordings of band and orchestra music listed in the School Music Competition-Festivals Bulletin. (7) There is evidence of a great deal of interest in this work in the future.[55]

More made suggestions of her own to help encourage quality radio music programming in the South.

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[54] Ibid., 223.

[55] Grace Van Dyke More, "Music Education by Radio in the South," 223.

> (1) An increase of music programs for children and youth outside of school hours by the nation-wide broadcasting systems. (2) The more rapid electrification of rural districts in the south now lacking power (by both federal and local agencies). (3) The appointment of a national committee from this organization on radio projects to organize and outline in detail several series of programs, each series of a different type; the programs to be used by smaller stations in all states at hours suited to local conditions, but always to be used under the direction of capable music educators in cooperation with the local station.[56]

Address to Eastern Conference of Music Educators

Five years before her address on the use of the radio in the south, Grace Van Dyke More addressed the Eastern Conference of Music Educators in 1933 on "Music in the South." As she explained, she could only hope "to give a sort of bird's-eye view of the musical situation in the South."[57] Highlights of More's talk give some historical insight as well as the "state-of-music" in the south.

> . . . Certain economic and educational conditions in the South are better understood if one realizes the full meaning of one seldom-mentioned fact. It is this: In 1900, but three Southern states had recovered their wealth of 1860. . . . There is much material for reflection in that short statement.
>
> First, let me turn back the pages of history to 1731 when the first public concert was given in Charleston, South Carolina, just four months after Boston's first concert. Four years later, 1735, saw the first presentation of opera in the thriving city of Charleston, and also the first in this country. Another two years passed, and the first amateur

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[56] Ibid., 224.

[57] Grace Van Dyke More, "Music in the South," (1933), 82-92.

instrumental concert society on our continent was formed in Charleston, and named the St. Cecilia Society. Soon a few professionals were hired, but always most of the players were amateurs. It is interesting to read that in 1792 the managers who wrote to Major Thomas Pinckney, then Minister to England, asked him to buy and send to the society "one grad pianoforte and twenty pounds worth of the best modern concert music."

In our scrutiny of the pages of early history we also find New Orleans, in 1791, having regular performances of French opera, before any opera was given in New York. Until the Civil War, New Orleans was looked upon as sure to give an opera company, particularly if a French company, an especially profitable season. At the beginning of the nineteenth century, the French and English opera companies that visited this country usually gave performances in some or all of these cities: New Orleans; Charleston, South Carolina; Baltimore and New York. They seemed to avoid Boston, which was, as Louis Elson says, "wholly given over to Handel, Haydn and psalms." New Orleans also gave us our first American composer and pianist who achieved a foreign reputation, Louis Gottschalk, who was very popular in France, Spain, and South America, as well as in New York. It is said that his first recital in New York created almost as much excitement as Queenie Lyons' concert there. In many of his compositions he used creole negro tunes-usually their dance tunes.[58]

. . . I do not know whether you have looked at your geography and know how large the territory of the South is, how scattered the population is, and how small compared to the amount of territory. This matter of consolidated schools is very, very important. I see no reason why we will ever have large cities in the South. The largest city in North Carolina has less than 60,000 population. There seems to be no inclination for the cities to grow. As the South becomes more and more industrialized, the manufacturers seem to like to take their mills into the small towns, and in nearly every small town in North Carolina, you will find a cotton mill, a furniture factory, a rayon mill, or a hosiery mill. So, this matter of county supervision, we feel, is the only way we are going to reach all of the children in the schools. We in the South were all ready for a tremendous growth in county supervision when the

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[58] Ibid., 82.

troublous days began in 1929. Since then, we have made progress backward in this respect.

In the colleges, we find music courses of varying merit, but in most colleges and universities there is a growing emphasis on music and an increasing demand for satisfying musical experiences--this demand made by the boys and girls who go out from high schools with strong music departments. In cities and in colleges, we find choral societies and quite a number of small symphony orchestras spreading the joys of amateur musical participation. For example, in Rome, Georgia, we find a civic orchestra whose forty or fifty members are business and professional men of the city. In Jacksonville, Florida, we find a symphony orchestra of sixty players with complete instrumentation. . . I must not forget the youngest professional symphony orchestra in the South, the one-year-old symphony of Richmond, Virginia. . .

. . . There are two distinct types of folk music in the South; the Negro songs, mostly spirituals, and the southern-white folk songs, found chiefly in the mountains of western Virginia and North Carolina and of eastern Kentucky and Tennessee.[59] These folk songs come from a people of pure Anglo-Saxon stock who have lived secluded from the rest of the world, until these days of paved roads which have brought the outside world to their doors.

Perhaps you recall that a number of years ago when Cecil Sharpe was in this country he spent a good deal of time in those mountains--the Southern Appalachians. He said he found people speaking the pure Elizabethan English and using expressions that had not been used in England for a long, long time. He heard old English folk songs sung more clearly, more purely in their original form than in England.

. . . This southern-white folk music is a significant factor in American musical life because it represents a portion of the American music idiom and reveals characteristics of the folk, and in turn helps mold the characters of the younger generation of the folk. Recognition of the importance of preserving these songs from the influence of the encroaching modern life that is sweeping into the hills has prompted the formation of folk-music festivals, one in each of the four states where most of the material originates.[60] . . . Lamar Stringfield, composer and

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[59] Ibid., 83.

[60] Ibid., 84.

flutist, is doing active work in the folk music field through his connection with the Institute of Folk Music of the University of North Carolina, of which Mr. Stringfield is Research Associate. This Institute of Folk Music is the only organization of the sort in this country and hence is of interest. Its appointed task is the study of the sources and practical uses in musical composition of American folk music, including the collection of such music, and encourage folk music programs and festivals. It also endeavors to give practical experience to young players and composers in the way of laboratory work in composition and informal, experimental concerts by small ensemble groups, these concerts devoted exclusively to the moderns, and, so far as possible, to composers who are working in the folk idiom. There seems to be very real possibilities in such work.

Thus far I have mentioned only activities concerned with the folk music of the white folks. The preservation and development of the Negro folk music is largely left to the Negroes themselves. You are familiar with some of the outstanding singing groups, especially the Hall Johnson Choir, and the singers from Fisk and Hampton and Tuskeegee. These groups have carried to the American people the beauty, the pathos,the faith, and the delightful naivete of the Negro heart, and thus have enriched the musical life of America, indeed, of the whole world.

There is one group of white folks in the South who devote much attention to the Negro songs and they form, to my mind, the most unique musical organization in the South. I refer to the Society for the Preservation of Spirituals of Charleston, South Carolina. About ten years ago, a group of fifteen or twenty men and women of old aristocratic families in and about Charleston began meeting informally at each other's homes, for the purpose of singing Negro spirituals and of learning from each other songs not known to all. Out of this grew the Society for the Preservation of Spirituals, whose purposes are to preserve the Negro spirituals, to acquaint the rising generation with them and with their proper rendition, and to maintain a pleasant social organization. The membership, still restricted to the old aristocracy of the Carolina Low County, is now limited to seventy-six,.

I am told by people who live in Charleston that some of this old aristocracy still have the feeling that we made a great mistake by divorcing ourselves from the mother country. It is not at all an easy matter, if you happen to live in Charleston, to get

into this society; you are just not eligible unless you belong to one of the old families.

They are diligent in searching out unknown spirituals, especially in remote country spots where the songs are still uncorrupted by modern influences. In their meetings they sing these spirituals in the traditional way, including the tapping of feet on the floor and the clapping of hands when appropriate. They have collected a considerable number of songs, reduced them to notation, and have recorded the words, in the difficult Gullah dialect. The society has given concerts in several cities, including New York, Philadelphia, and Boston.

They have also published in the last few years a very delightful book called The Carolina Low Country. I believe it has been published by McMillan. It tells a great deal about that section of the country, is very beautifully illustrated, and gives many of these songs that they have collected.[61]

. . . Again let us embark on our magic carpet, and since it is a magic carpet, time as well as space is at our command. So, we shall arrive at the end of this journey on Easter morning, early, yes, very early, at two A.M. It is dark and chilly, but the narrow streets of this old town are full of automobiles, of all sorts and from many states. As the new arrivals find a coffee shop or a drug store where they can get a hot drink and delicious German coffee cake, an unusual feeling of peace and quiet pervades the air. We are in old Salem, now a part of Winston-Salem, North Carolina, near the stately old Home Church of this very old Moravian settlement, and are surrounded by other buildings of the original settlement, all in use many years before the Revolutionary War, including an old tavern where Washington was entertained, and the Brothers House, where the single men of the Moravian settlement used to live, and the Sisters House, where the single women used to live. The Sisters House, by the way, is now a dormitory of Salem College, a girls' college.

This ground upon which we stand is part of the tract of 100,000 acres purchased from Lord Granville in 1752. We are here for the traditional Eastern morning service, and none too early. At two o'clock the Moravian Easter Band, of 275 to 300 members, now divided into fourteen sections, each with adequate instrumentation, goes out from the various Moravian churches of the community to play Easter chorals.

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[61] Ibid., 85.

Incidentally, the Home Church band always starts with *Sleepers, Awake!* And at two A.M.! Some of the sections go on street cars, some use trucks, and others walk. For two hours these bands are heard in all parts of Winston-Salem, and as we stand near the Home Church we hear faint strains of their music, now from one direction, now from another.

As time passes the bands draw nearer, and at four o'clock all have gathered at the Home Church. At this time, the bandsmen are given their well-earned breakfast--coffee, hot biscuits and southern ham--and as we stand on the cold pavement outside, the delicious aroma is tantalizing!

This Easter Band has had the same director for forty-four years, and he played in the band for ten years before he became its director. . .[62]

. . . During this processional, the Easter Band, now divided into six sections stationed at various points near the avenue, is playing Easter chorals, and as the crowd passes on, the sections move forward until, soon after the crowd is in the graveyard, the entire band, again massed in one huge aggregation, is standing near the bishop. During the procession, the chorals are played antiphonally, by phrases, and although the sections are widely separated, they are so timed that the choral proceeds as if the sections were side by side. It is indescribably lovely and touching--you feel that you are surrounded by heavenly hosts whose sweet music floats out to you on this still morning air.

This Moravian graveyard is one of the most peaceful and most impressive places I have ever seen. It is a strange sight to those of us who have seen only the usual city cemeteries. This is not a cemetery but a graveyard, where all are equal in death, where the graves stretch in long rows, each grave with its plain white stone lying flat on its low mound, all the men's graves on one side of the central road, all the women's graves on the opposite side of the road. No heed is paid to family ties here, the graves are in chronological order, from 1771 to the present. For Easter Morn all the stones are scoured fresh and clean and decked with beautiful flowers and potted plants. Few there are that do not have at least a spray of ivy leaves. The air is sweet with the odor of flowers, the sun is rising behind the century-old cedars, and over head a bird is singing his Easter matin.

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[62] Ibid., 86.

> In this setting the Bishop concludes the Eastern Morning Litany, the band leads the appropriate chorals, and the service is over. Leaving that quiet place of rest and peace there is no desire to talk. It is with a physical shock that one goes back to the paved streets, steps into an automobile and drives downtown to a very modern hotel dining room for breakfast. But the Easter season can never be quite the same as it was before. There is a depth and richness of meaning embodied in that simple, sincere, traditional ceremonial that one never forgets.[63]

The next five pages of her speech were devoted to the contests and clinics focused on helping music teachers around the state. With the success of the contests and clinics, she stated that North Carolina was not yet ready for festivals but that, hopefully, those would come in the future. Her concluding words reflect her typical joyful dedication and determination.

> . . . sometimes we feel we have scarcely scratched the surface, for we know that the majority of children of school age in the state are still almost, if not quite, untouched by music.
>
> Are we downhearted? Of course we are not. We are on our way, and we know where we are going, although we do not yet know just when we'll get there. And I assure you that it's a lot of fun and a tremendous inspiration to be working in a movement that pays such large dividends in results, and that is crowded with promise and possibilities for the future. Our job in North Carolina is the finest sort of creative work, for we are helping to make richer and more satisfying lives and better and happier citizens.[64]

"In-and-About" Club

Grace Van Dyke More spearheaded an effort to organize

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[63] Ibid., 87.

[64] Ibid., 92.

an In-and-About Club. In-and-About Clubs were formed to give music educators of a surrounding locality more opportunities for professional meetings. The music sections of state teachers associations usually held one meeting each year. The frequent meetings of the In-and-About Clubs allowed for frequent opportunities to discuss problems and develop combined projects. The first In-and-About Club was organized in 1925. Many such clubs were organized mainly in the East and Midwest.[65]

The "In-and-About Tri-Cities Music Educators Club" was organized on November 21, 1940 in Greensboro. The Tri-Cities included Greensboro, High Point, Winston-Salem and surrounding counties. Officers were elected and a constitution and by-laws adopted. More was one of three members-at-large on the executive board.[66] During and after the war (World War II), the club's activities centered around "stimulating better music programs in the schools, working to obtain more school texts, seeking higher certification requirements for teachers, and backing local musical events." During the war years, the club participated in war-related activities along with the Greensboro Euterpe Club and other local organizations.

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[65]Molnar, 188-189.

[66]"Local Music Educators in Tri-City Club," Greensboro Daily News, 27 January 1941.

While the desire to help "the cause" was there, a report by More and Alia Ross of Greensboro College at the April 1943 meeting helped mobilize the group into specific activities. More and Ross had attended the MENC sponsored Summer Music Educators Wartime Institute held in Atlanta, Georgia April 6, 7, and 8, 1943.[67] They stressed the importance of assembly singing which had been emphasized by Augustus Zanzig, Treasury Department Consultant. The new In-and-About Club supported the ideas projected by MENC in the time of the war crisis.[68] More organized the In-and-About Club in time to help with "morale-boosting" efforts in Greensboro.

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[67]The Music Educators National Conference, realizing its value to the nation in a national emergency, shifted its emphasis on the inherent good of music to music being good for something else, that of building morale. A program of action, "American Unity Through Music," was undertaken in 1940 "to use music in the schools as a means of unifying the people of the nation. Activities were carried out in classrooms, in community organizations, and musical organizations. Nationalism was projected through patriotic songs, folk songs, pioneer songs, and songs by American composers. Music teachers were encouraged to work to help the national effort. The Victory Corps, a patriotic organization of high school students was developed across America. The Victory Corps performed often and was supported by the efforts of school music teachers. The "Music for Uniting the Americas" program was also started and promoted by MENC to "Establish cultured bonds with Latin America" at a time when both were being threatened. The music of Latin America became more widely known due to this strengthening of ties. Molnar, 236-237. 245-246.

[68]Martin, History of the Euterpe Club, Bk.XI, 1942-43, 59.

American towns and cities were saddened by the war but Greensboro citizenry were given the added burden of making acquaintance with young men just before they were shipped off to overseas battles. The Overseas Reserve Depot, commonly called ORD, was located in Greensboro during the war. Officers and enlisted men and women came to Greensboro for a brief stay until they were shipped out for duty. They were often accompanied by their wives and children. The children were enrolled in public schools for the short waiting period before they were abruptly taken out again to "go home" and wait for their fathers. The transient nature of students in the classroom gave additional problems to the teachers who wanted to maintain a stable classroom environment and good morale. Students, parents, and the general community of Greensboro needed all the "morale boosting" that they could get.[69]

The agenda of the In-and-About Club and the Euterpe Club mirrored the plans of the Music Educators National Conference. More's In-and-About Club increased its efforts through the schools to incorporate music into the lives of students during time of war. Club members composed songs for the Victory Corps, the local high school patriotic choral organization, and assisted the group when needed. The members of the In-and-About Club studied music of the

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[69] Interview, Chrystal Bachtell.

allies which they introduced and studied in their classrooms. One such club meeting concentrated on a work of Dmitri Shostakovich.

> In the program for the evening, Mrs. T. Moody Stroud told the music educators and a group of high school students invited to the meeting. . . of Shostakovich. She analyzed his Fifth Symphony, giving piano illustrations, and then played a recording of the work.[70]

More's In-and-About Club combined forces with the Euterpe Club to plan for "Community Sings" in Greensboro. Since the In-and-About Club represented three cities and two county areas, plans for the gatherings became defined for each city. The Euterpe Club undertook the plans and organization for Greensboro. Those, such as More, Alia Ross, and Chrystal Bachtell who were members of both clubs, were active in developing plans for the community gatherings.[71]

The first Greensboro "Victory Sing" was a highly publicized event and was a "rousing success." It was held at Aycock Auditorium on a Sunday afternoon, at 4:00, November 1, 1943. Augustus D. Zanzig, who had endorsed community singing at the Southern Music Educators Wartime Institute earlier that year, was the leader for the singing. Many organizations took part in the event. A

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[70] Martin, History of the Euterpe Club, XI, 1942-43, 59.

[71] Ibid., 44.

parade marched to Aycock Auditorium before the program. The parade included colorbearers of Henry K. Burtner Post of the American Legion, six Legionnaires in full uniform, six uniformed members of the American Legion auxiliary, the drum and bugle corps of the Home Guard, color bearers of the Home Guard, two color bearers each from the Girl Scouts and Boy Scouts, and local Minute Men bearing flags of their organizations.

The program was preceded by a 15-minute organ concert by George Thompson of the School of Music Faculty. Choruses which participated included a children's chorus of two-hundred from the public schools, a industrial chorus of 100 from church choirs of Proximity, White Oak, and Revolution mills and a chorus of two-hundred composed of members of the Euterpe Club, Greensboro College Glee Club, Mothersingers (organized and conducted by More; discussed later), and the Choir and Glee Club of Woman's College. Though the choruses performed some special numbers, the bulk of the singing was done by the general public which included stately hymns, popular songs of the First World War, national patriotic aires, regional songs and "old time" favorites of the past fifty years.[72]

Other "Victory Sings" were held throughout the

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[72] Ibid., 44.

war years.[73] Because of "morale boosting" efforts and the limit on traveling due to war conditions, neighborhood sings were held. More was among a group of neighbors living close to Woman's College (now the College Hill area) who met at the home of Mr. and Mrs. Eugene Hood once a month to sing together.[74] During the war years, More worked with and supported the American Red Cross and was an active member on the War Service Committee of the Euterpe Club.[75] Though her activities with the Red Cross are not well documented, her work with the War Service Committee is documented. The members appealed to citizens for record players of the "crank style," recordings and radios which could be used at ORD, shipped to other camps, or shipped to Charleston to accompany servicemen on their voyages overseas and train journeys across Europe and North Africa. The War Service Committee and Music in Hospitals Committee which were extensions of such committees of the State and National Federation of Music Clubs, worked to receive donations and raised money to purchase musical instruments and music for ORD and for military hospitals.[76]

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[73] Ibid., 45.

[74] Ibid., 111.

[75] Jacoby, 11.

[76] Martin, History of the Euterpe Club, Bk. XI, 1942-43, 47; Martin, History of the Euterpe Club, Bk.XIV, 1945-46,55; Martin, History of the Euterpe Club, Bk.XIII, 1944-45, 72; Martin, History of the Euterpe Club, Bk.XIII, 1944-45, 9.

More worked with the War Service Committee to organize and sponsor operatic performances to raise money for supplying music to the men and women in the armed forces. Three operatic performances were presented in Aycock Auditorium July 15-16, 1942 by members of the North Carolina Festival Opera Group.[77] As a member of the executive committee of the Junior Civic Programs (affiliated with the Greensboro Civic Music Association), More was instrumental in organizing for two performances that both benefited the children of the public schools and the fundraising efforts for the purchase of music and instruments for servicemen. On November 17th, 1942, the two performances of "The Bartered Bride" by Smetana were presented in Aycock Auditorium by members of the North Carolina Festival Opera. The matinee was presented to the children of the city and county schools. After the success of the performances, the executive committee continued to work on yearly series of programs for the children of the public schools.[78] Through the work of this committee, public school students were allowed to hear performances by symphonies such as the Cleveland Symphony and see ballets and plays.[79] More worked with the War Service Committee to

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[77]Martin, History of the Euterpe Club, Bk.X, 1941-42, 41-42.

[78]Martin, Book X, 1941-42, 38.

[79]Martin, Book XI, 1942-43, 69.

organize another opera performance which was presented to raise money for the wounded. However, this time the cast included local singers; the audience was asked for donations instead of being charged an admission price. The comic opera "Bianca" by American composer Henry Hadley was performed to an audience of approximately 800 in the Greensboro Senior High School Auditorium the evening of May 8, 1945. A total of $205 was raised from donations. The production rights, opera scores, and use of the original manuscript scores for the production were donated by Mrs. Henry Hadley of New York and the club helped with expenses for production so the entire $205 was used to help buy instruments, radios, and music for wounded American Servicemen.[80]

Greensboro Euterpe Club and North Carolina Federation of Music Clubs Membership

More joined the Greensboro Euterpe Club in the fall of 1925.[81] She remained a member of the club until her death in 1960. She was an active member of the club throughout her life in Greensboro. In 1927, she organized a woman's chorus from among the memberhsip. Mrs. A. P. Noell wrote

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[80]Martin, History of the Euterpe Club, Bk.XIII, 1944-45, 29-30.

[81]Martin, History of Euterpe Club, Book II, 1925-1933, Greensboro North Carolina, 14.

about the newly formed group.

> Each year the Euterpe Club tries to take at least one forward step, and this year it is the organization of a woman's chorus to be directed by Grace Van Dyke More. A twofold pleasure will be had by the members of this chorus-study of the best choral music with Miss More, and the happiness of a singing service to the Community.[82]

That same year, More's Euterpe Chorus planned and presented a concert in a "church for colored people."[83] Neither the name of the church nor the date was given and no newspaper articles have been found to describe the event. Such a bi-racial concert was unusual during this time in the South.

One printed program of a concert given in the Assembly Room of Temple Emmanuel Church on June 1, 1929 showed More's efforts to encourage the sharing of good music. The concert's theme was Songs from Four Centuries. Works of Scarlatti, Bononcini, Durante, Widor, Schumann, Schubert, Grieg, Spross, and Strickland were performed. Agnus Martin wrote that it was a "splendid concert."[84] The chorus eventually named itself the Choral Art Club and extended its membership to singers outside of the Euterpe Club. A description of the club's fourth year follows.

> The Choral Art Club is entering its fourth year, having completed the most successful season which

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[82] Ibid., 28.

[83] Ibid., 35.

[84] Ibid., 57.

> included fifteen concerts. They were given in nearby towns and in many of the county high schools. This program embraced unaccompanied numbers by Palestrina, Vitoria, and a Russian sacred chorus, Kentucky Folk songs, two choruses for women's voices, "Miserere" from Verdi's Il Trovatore, a capella numbers by Elgar and Protherroe and Hadley's "Lelawala." Helen Troxler, pianist, was soloist.
>
> The club is actually a study club, having for its members some of the city's best voices, presenting a type of choral music seldom heard and seeing and not competing in any sense with other existing organizations. It is entirely self-supporting, depending solely on the revenue from concerts for necessary expenses.
>
> The enthusiastic response from rural audiences has been particularly gratifying, and proves good music well done can be made popular with those who really love music and who happily possess open minds.[85]

In the mid-thirties More terminated her services as director though the actual date of departure has not been determined. Though other directors are mentioned in Euterpe Club minutes, the organization ceased to exist soon after since there is no mention of the group at all in the later thirties; More's enthusiastic leadership as the director may have been difficult to duplicate.

The Euterpe Club served not only as a music club and service club but was a social club whose members included some of Greensboro's most prominent citizens. Its social activities were always given ample description in the social columns of the two local newspapers. More's warm outgoing personality and her delight in social gatherings

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[85] Ibid., 49.

was a viable combination for membership in Euterpe social functions and its relationship with the community and the College. She was an excellent cook and enjoyed giving dinner parties for friends and fellow faculty members. She often served as hostess or co-hosted for Euterpe social functions. More's social activities never overshadowed her concerns for music education and the club reflected those concerns. As a result of the depressed economy of the early thirties, the state cut funds for the state public school system which led to the elimination of music programs across North Carolina. At the Euterpe Club meeting of September 30, 1933 "a resolution giving unanimous and forceful protest to the drastic cut in the state public school system" was passed and forwarded to the state legislature.[86]

More often presented educational lectures at club meetings. Some of the topics included international current events in the music world,[87] folk music,[88] and the music of Mexico.[89] In 1935, she was appointed to the

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[86] Ibid., 20.

[87] "Miss Mayfield to Give Lecture for Euterpe Hour," Greensboro Record, 4 November 1949.

[88] Martin, History of the Euterpe Club, Book XXIV, 1955-1956, Greensboro, North Carolina, H-1.

[89] "Musical Contrast Topic for Euterpe," Greensboro Record, 8 February 1950.

advisory board for the radio committee of the Euterpe Club which worked to have radio music programs presented on local radio stations.[90] The following year, she became a member of the Radio Committee of the Music Educators National Conference.[91] In 1945, the Euterpe Club and WBIG Radio in Greensboro jointly sponsored a $250 scholarship for college music students which became an annual project.[92] More continued her work with the radio committee through 1950. A series of five music radio programs for children were arranged by the Radio Committee for broadcast over station WFMY-TV Greensboro to be broadcast on successive Sundays from 7:30 to 8:00 p.m.[93] The Greensboro Opera Association also sponsored musical programs based on operas and operettas. The first program, arias from Guiseppi Verdi's opera "La Traviata," was narrated by More.[94]

After her retirement from Woman's College, More served two offices of the Euterpe Club. In 1954-56, she served as

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[90] Agnus Martin, History of the Euterpe Club, Book IX, Greensboro, North Carolina, 1935-36, 41.

[91] Thirtieth Yearbook of the Music Educators National Conference (Chicago: The Conference, 1937):432.

[92] "Scholarship Winner," Greensboro Record, 6 October 1949.

[93] "Euterpe Club Will Present Radio Series," Greensboro Record, 1 April 1950.

[94] "Announcement," Greensboro Record, 16 March 1950.

parliamentarian[95] and later she became president of the Club in 1948, serving the two year term through 1950.[96] During her term, there was an increase in her educational lectures. At the state meeting of the Federation of Music Clubs, held at Elizabeth City on May 5, 1950, More received the first place award on behalf of the Euterpe Club for its yearbook.[97] More often attended the state meeting of the North Carolina Federation of Music Clubs. As legislative chairman of the state federation in 1955-56, she worked with the state president, Mrs. G. Ernest Moore of Raleigh, on plans for the state convention to be held in Raleigh, April 18-21, 1956. At the District meeting of the North Carolina Federation of Music clubs held in Leaksville on October 6, 1957, More was elected district director. At that meeting, Mrs. J.B. Alderman, the first vice president of the state federation, extolled piedmont North Carolina as the first music center of the state. She praised Greensboro for "having maintained a significantly high level of musical achievements throughout the years.[98]

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[95]Martin, History of the Euterpe Club, Book XXII, 1953-54, 55.

[96]Martin, History of the Euterpe Club, Book XXIII, 1954-55, G-1.

[97]"Euterpe Club Wins First Place Award," The Greensboro Record, 6 May 1950.

[98]"Piedmont Is Cited as State's First Music Center; Miss More Is District Director," Greensboro Daily News, 6 October 1957.

An annual scholarship was established by the Piedmont District of the North Carolina Federation of Music Clubs at the fall meeting of 1955 in honor of More. The Grace Van Dyke More Scholarship of $50 was to be presented to a college senior (any college in the Piedmont) majoring in music education who was planning to teach in the public schools. More chaired the committee for selection for the first year.[99]

Work with North Carolina Congress of Parents and Teachers and National Congress of Parents and Teachers

The National Congress of Parents and Teachers began the Mothersingers program in 1930 as part of its music program. Mothersingers choruses were started throughout the United States. The membership consisted of mothers with children in school who were also members of the Parent-Teacher Association. Fathersingers' choruses and combined groups, Parentsingers, were also organized.[100] The groups were organized at a time when many music programs were cut from the public schools for lack of funds. Organizations such as Mothersingers kept parents aware of the importance of music in their lives and the

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[99] "Scholarship in Music Education Carries Name of Local Woman," Greensboro Daily News, 28 February 1956.

[100] "Mothersingers Use Mrs. Eichhorn's Song," Greensboro Record, 17 May 1940.

lives of their children; parents' involvement with the school music program gave the added support that music educators needed to keep or reinstate music programs in the schools. Mrs. H. B. Craig, the state music chairman of the North Carolina Congress of Parents and Teachers wrote of the efforts of parent-teacher associations such Mothersingers.

> Parents who themselves find satisfaction in some form of musical activity will be specially insistent that music be included in the school curriculum. Throughout our country the local Parent-Teacher Associations have exerted strong influence and have done faithful work in behalf of music education. Their efforts have resulted sometimes in the introduction of music into a school or system of schools and the employment of an efficient teacher or staff of teachers; sometimes in the reinstatement of music, after a false notion of economy had caused it to be dropped from the curriculum; sometimes in securing equipment for various musical activities. They have provided assistance in the instructional programs through the sponsoring of concerts, festivals, lectures, and radio programs.[101]

A Mothersingers Chorus was begun in Greensboro by Grace Van Dyke More in 1933. Mothers who had children in both the city and county schools participated. Katheryn Brown Hodgkin, a former student of the School of Music was the accompanist for the group. Rehearsals were held at the Music Building of Woman's College. The first class meeting consisted of fifteen members, but

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[101]Mrs. H.B. Craig, "Music," North Carolina Parent-Teacher Bulletin 19, no.3 (November 1940), 11-12.

membership steadily grew.[102]

The North Carolina Parent-Teacher Bulletin was used to announce the activities of the Mothersingers. There were often articles written by Mrs. W. A. White, Jr., the State Chairman of Music and Art of the Parent-Teachers Association, and More, inviting potential new members to join and giving the list of music for members to order for upcoming concerts. White announced the organization of the new group in Greensboro in the Bulletin. She described More's concept of the new group as being different from the other Mothersingers' groups across the country.

> . . . Both mothers and children need the joy and beauty that music in the home can give. A child's whole life may be happier and richer if he grows up hearing and making music, thus cultivating a real love for beauty in the form of good music.
> . . . Hitherto, so far as is known, mothersinging in the Nation has been along the lines of women's choral work. The idea for such a class as Miss Grace Van Dyke More proposes is wholly her own-our own, if we may claim it for North Carolina- the contribution Miss More so generously will make toward saving music for the children at a time when it is being condemned and cut as a "frill." Miss More proposes to strike straight to the heart of the matter; if not music in the schools, then assuredly music in the homes. She proposes to teach mothers to sing for and with the children; to offer music to the children through the mothers, in its rightful place in daily living.
> Topics that will be studied are: music in the home; singing voices of children; songs of the school child; songs for the younger child; lullabies for the

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[102] "Mothersingers Use Mrs. Eichhorn's Song," Greensboro Record, 17 May 1940; "Mothersingers to Give Chorus by Mrs. Eichhorn at Convention," Greensboro Record, 16 April 1940; Mrs. W.A. White, Jr., "Mothersingers," North Carolina Parent-Teacher Bulletin 12, no.4 (December 1933), 6-7.

> baby (Babies, says Miss More, really should be sung to sleep); phonograph music for children; radio programs for children; and such questions as when shall the child begin piano lessons, and how to help the inaccurate singer. Demonstrations will be given from time to time by children from the training school of Woman's College, and besides all this, the group will be instructed in the more usual mothersinging choral work. Truly the prospects are promising.
>
> Perhaps in closing it will not be amiss to add that credit will be given for the course as for other special study work, and to quote a heartening invitation from Miss More herself, "Come, whether or not you can sing! If you can carry a tune in a nice little basket with the lid on tight, we want you."[103]

More and White instigated the organization of other such choruses throughout the state. The first State Mothersingers Concert was directed by More for the April meeting of the North Carolina Congress of Parents and Teachers held in Durham in 1934. The Greensboro Mothersingers also performed as a group and demonstrated their activities as a class.[104]

More chose the music for the state organization and published the titles, publishers' addresses, and costs in the Bulletin for each year's performances. She also wrote general instructions for the local choral directors and gave special instruction for each song. An excerpt of her general suggestions follows.

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[103]White, 6-7.

[104]Mrs. W.A. White, Jr., "Mothersingers," North Carolina Parent-Teacher Bulletin 12, no.5 (January 1934), 5-6; "Mothersingers Chorus," North Carolina Parent-Teacher Bulletin 12, no.8 (April 1934), 11.

> Let us work toward two chief objectives in our Mothersinger groups--first, increased enjoyment of singing; and second, more beautiful singing by our groups.
>
> The main factor in beauty of singing is tone quality. Let us lead our Mothersingers away from the loud, noisy singing that one hears too often, and set up such a standard of singing as we hear over the radio when Gladys Swarthout or Rosa Ponselle sings.
>
> . . . If we encourage all Mothersingers who can possibly do so to go to Asheville to sing in the State Chorus of Mothersingers, we should have a chorus of at least 100 singers. Let us make this our goal.[105]

Greensboro and Guilford County

The Mothersingers continued to hold rehearsal under More at Woman's College each week throughout the thirties and early forties. They performed for school PTA meetings in Greensboro and Guilford County, for parent-teacher educational institutes throughout the state, and traveled to the state meetings to sing with the state organization.[106] More directed all Mothersinger performances at the April state meetings from 1934 through 1943. Members traveled to state meetings from Greensboro, High Point, Winston-Salem, Burlington, Jamestown, Guilford College, Rocky Mount, Kerr, Henderson, Wagram, Lumberton

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[105]Grace Van Dyke More, "General Suggestions to Local Directors of Mothersingers' Groups," North Carolina Parent-Teacher Bulletin 13, no.6 (February 1935), 7.

[106]Agnus Martin, History of the Euterpe Club, Bk.VII, 1938-39, 98.

and Raleigh.[107] State meetings were held in Durham, Asheville, Chapel Hill, Charlotte, Winston-Salem, Raleigh and High Point.[108]

In 1937, More became the National Chairman of Music for the National Congress of Parents and Teachers.[109] Among her duties as National Chairman, she conducted the National Mothersingers Chorus at the national conven-tions held in Richmond, Virginia, Salt Lake City, Utah, Cincinnati, Ohio, and Omaha, Nebraska.[110] In a national radio broadcast More and Elizabeth Wells Robertson, National Chairman of the Congress of Art, Director of Art in the Chicago Public Schools, and founder of the Department of Art Education of the National Education Association, discussed the importance of "Art and Music" in the lives of children and young people on the Parent-Teacher Radio Forum of the National Congress of Parents and Teachers. The discussion was aired over the "blue network" of the National

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[107]Mrs. Justin McNeill, State Chairman, "Mothersingers," North Carolina Parent-Teacher Bulletin 15, no.8)April 1937), 9-10; "State Mothersingers Chorus," North Carolina Parent-Teacher Bulletin 16, no.7 (March 1938), 11.

[108]Ibid.; Agnus Martin, History of the Euterpe Club, Bk.VIII, 1939-40, 84; Grace Van Dyke More, "Attention Mothersingers," North Carolina Parent-Teacher Bulletin 15, no.5 (January 1937), 12.

[109]Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[110]More, "Attention Mothersingers," 12; McNeil, "Mothersingers," 9-10; "State Mothersingers," 11; Martin, History of the Euterpe Club, Bk.VIII, 84.

Broadcasting Company on March 9, 1938 from 4:30 to 5:00 p.m., Eastern Standard Time, and was twenty-second in a series on "Youth in a Modern Community."[111]

More, as National Music Chairman, prepared two booklets on the study and appreciation of music. One was entitled Understanding Music which was comprised of two courses of study for adults--"Musical Instruments and What They Do" and "Meanings and Moods in Music. The other booklet was entitled Music for Home, School, and Community. The two booklets were published by the National Congress of Parents and Teachers, Washington, D.C., in 1938, and were distributed for use in every state.[112] (See Appendix B-2 for Understanding Music). More concluded her activities as National Chairman in 1940.[113] She continued to direct the local and state Mothersingers until 1943. Alia Ross of Greensboro College took More's position as director. However, More continued to be involved with Mothersinger activities.[114]

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[111]Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[112]Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[113]Ibid.

[114]Agnus Martin, History of the Euterpe Club, Bk. XI, 1942-43, 63; Martin, History of the Euterpe Club, Bk.XII, 1943-44, 49; Jacoby, "Grace Van Dyke More Retires from College Faculty," 11.

CHAPTER X

"RETIRED BUT NOT RETIRING"

Retirement from Woman's College

Grace Van Dyke More retired from Woman's College in 1947. She was then sixty-three years old. Neither age nor retirement caused a decline in More's activity level after she left Woman's College. A newspaper account of her activities three years after retirement describe one summer's "retirement" schedule.

> Miss Grace Van Dyke More who describes herself as "retired but not retiring," is having more travel this Summer. She got back Monday from Dallas, Texas, where as just retired (as of July 1) state president of the Delta Kappa Gamma, honorary society for women educators, she attended the national convention, driving all the distance (ten day automobile trip) with Miss Hattie Parrott of Raleigh. There were about a dozen Tar Heel D.K.A.'s at the Texas gathering.
>
> But that is just a touch. Sunday Miss More leaves to visit kin in Pennsylvania and New York and to climax the jaunt the last of August by attending the More clan reunion at Roxbury, New York, in the Catskills. The single-o Mores gather as a rule every five years but because of war conditions skipped 1945. After the reunion, the Greensboro More will go to Manhattan and take off from there to St. Louis for the September 10th wedding of a niece, Marjorie More.
>
> Oh, yes, Miss More will be in Washington overnight on her way north and hopes to attend "Faith of Our Fathers" with an ear cocked toward the music, partly because music is her forte, professionally and privately, and partly because her friend-in-music, Mrs. Fred McCall of Chapel Hill, helped a lot with the music of "Faith" just as she did for the earlier Paul Green opuses, "Lost Colony" and "Common Glory."[1]

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[1] "Wanderlust," Greensboro Record, 16 August 1950.

Grace More also liked to say she had retired from teaching but not from living.[2] She continued to be active in her church (West Market Street Methodist Church), the Greensboro Euterpe Club, the North Carolina Federation of Music Clubs, the Daughters of the American Revolution, the North Carolina Music Educators Association, and Delta Kappa Gamma (national honor society for women in education).[3] She preferred to remain in her apartment at 5 Springdale Court.

Soon after retirement, More began to compile further information on the history of the More family after 1840; from the information, she wrote a book (unpublished) entitled The Chronicle of the More Family. She finished the book just in time for its distribution at the August, 1955, More clan five-year reunion held in the Catskill Mountains.[4]

More was an active member of the Daughters of the American Revolution, having become a member as an undergraduate at the University of Illinois. She wrote a scenario in 1955 depicting events of Guilford County during the Revolutionary War. The scenario was used as the basis

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[2] Martin, History of the Euterpe Club, Bk. XXIV, 1955-56, H-3.

[3] Personnel Record of Grace Van Dyke More, News Bureau, UNCG.

[4] "Scholarship In Music Education Carries Name of Local Woman," Greensboro Daily News, 28 February 1956.

for a play written by Emily Crow Selden celebrating the bi-centennial of the Buffalo Presbyterian Church. The play, Let Freedom Ring was presented at Buffaloe Presbyterian Church June 14, 15 and 16, 1956. (A copy of the play is located at Jackson Library on the campus of the University of North Carolina at Greensboro.)[5]

More was a charter member of the Alpha Chapter of the Delta Kappa Gamma honor society for educators. The Greensboro Unit was begun in 1938 and was the first chapter instituted in North Carolina. She served as president of Eta State (North Carolina) from 1948 to 1950 and was regional director of the society's southeastern region from 1952 to 1954 having been elected at the Chicago national biennial meeting. She was a recipient of an honoring share in the organization's headquarters building in Austin, Texas in 1955. The share was a gift of the Alpha Chapter. More often represented Greensboro and North Carolina at both the regional and national meetings held on alternate years.[6] One of the local chapter's projects was to give scholarships to deserving students.

In 1947, More was in charge of a unique scholarship

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[5]Emily Crow Selden, Let Freedom Ring, 1956 (unpublished).

[6]"Local Educators Leave Today for New Orleans Conference," Greensboro Daily News, 4 August 1953; "Miss More, Ex-Teacher at WC, Dies," Greensboro Record, 6 October 1960.

program which sought to bring a young student from France to study in Chapel Hill. A young woman with "the proper qualifications" was selected and studied during the 1947-48 school year.[7]

A significant undertaking by members of the state Delta Kappa Gamma Society resulted in the book, Some Pioneer Women Teachers of North Carolina, published in 1955. More shared in the responsibilities of compiling and editing information on 112 women teachers in North Carolina. The work represented fifteen years of effort by several chapters of North Carolina. The book is divided into three sections. The first section presents a brief history of education for women in North Carolina and their subsequent movement into positions as teachers, supervisors, college instructors, professors, and administrators. The second section contains the biographies of 112 distinguished North Carolina women educators. The third section presents a list of the early schools for women. The committee responsible for preparing the book consisted of Cordelia Camp (chairman), Mamie E. Jenkins, Hattie S. Parrott, and More. More also served as business manager

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[7] Jacoby, 11.

for the publication.[8]

Toward the end of her life, More was honored for her many services through such events as the establishment of the District Federation of Music Clubs scholarship in her name in 1955 and the award of the honorary lifetime membership in the North Carolina Music Educator's Association in 1957. Of no less significance to More was the establishment of a loan fund in 1958 at Woman's College by a former student. Mrs. Myron R. Curl of Seattle, Washington sent a check for $300 to the student loan officer of the College requesting that a loan fund be set up in honor of Miss More, her favorite teacher. Curl, formerly Edna Williams of Fayetteville, North Carolina, had received a loan to attend Woman's College. She graduated with a B.S. degree in public school music in 1933. Her contribution was to honor More "whose fine leadership, inspiration, and personal friendship I have cherished for many years."[9]

Grace Van Dyke More's health began to decline in 1957 at the age of seventy-three caused by hardening of the

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[8] Cordelia Camp, Mamie E. Jenkins, Grace Van Dyke More, and Hattie S. Parrott, Some Pioneer Women Teachers of North Carolina (The Delta Kappa Gamma Society-Etta State Organization, 1955); "Scholarship in Music Education Carries Name of Local Woman," Greensboro Daily News.

[9] Personnel Record of Grace Van Dyke More, News Bureau, UNCG; File, Grace Van Dyke More, MENC Historical Center, University of Maryland, College Park, Maryland.

arteries. she suffered a series of strokes in August, 1960 that left her bed-ridden. She was taken from the hospital to Haven Rest Home in Lexington, North Carolina where she died on October 5, 1960.[10] On October 8th, funeral services were held at her church, West Market Street Methodist, and burial was held at Forrest Lawn Cemetery in Greensboro.[11] Coincidentally, she died on the date of Founders Day at Woman's College.

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[10] Death Certificate, Grace Van Dyke More, Guilford County Register of Deeds, Greensboro, North Carolina.

[11] "Obituary," Greensboro Daily News, 7 October 1960.

CHAPTER XI

BIRDIE HELEN HOLLOWAY: FAMILY, EDUCATIONAL, AND EMPLOYMENT BACKGROUND

Ottumwa - Strength in Family Values and Public Education

Birdie Holloway was born on July 26, 1899 to Fannie Jane Holloway and Philip Randele Holloway in Ottumwa, Iowa, southeastern Iowa's corn country located on the Des Moines River. She was the oldest of three sisters which included Gladys, the second child, and Lilia who were also destined to become career women. As a young man, Philip Holloway immigrated to America from England. When he first arrived in Ottumwa, he went to John Murell and Company, a meat packing company, to ask for employment. He was hired and worked his way up through the company to Office Manager; he worked for John Murell for over forty years. He met and married Fannie Jane Naylor who was originally from southern Ohio.

The Holloway sisters grew up in a happy, supportive environment in Iowa. Both parents loved music, though they were not professional musicians. Fannie Jane Holloway enjoyed playing hymns on the piano and Philip Holloway enjoyed singing. He was a tenor and had sung in musical groups in England. Gladys Holloway recalled an old score of music that he brought with him from England. He also

sang in a quartet that performed at community functions and different places in Ottumwa. Gladys Holloway recalled some Sundays when the quartet performed at the jail. Later in life, he was very successful at selling tickets for the Civic Music Series which brought professional performances to Ottumwa.

Philip and Fannie Jane Holloway were actively involved in the education of their children. Gladys Holloway recalled that their parents questioned them about their school work and homework assignments.

> Mother helped us with our homework, even in high school. They expected us to do our homework well. Father often read aloud to us. They really kept up with what we were doing.[1]

Birdie Holloway said the three girls grew up knowing that they were going to college.

> . . . They (parents) took it for granted that we would go to college and, so, we did, too. They always kept up with what we were doing in school; they made sure we completed our homework and were doing our best.[2]

Ottumwa, a town of nearly 35,000, provided an excellent public school system and included special music supervisors from the first grade through high school. Holloway recalled being in an early grade when she decided

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[1] Interview, Gladys Holloway, 11 June 1988. Because of Birdie's recent illness, Birdie and Gladys were interviewed together so that Gladys could assist Birdie's recall.

[2] Interview, Birdie Holloway, 11 June 1988.

she wanted to teach music in the public schools. She therefore took advantage of the opportunities in music that the schools presented, including a course in harmony which proved invaluable during her first year at Oberlin Conservatory of Music.[3] Holloway also took private piano lessons. She tried to teach Gladys what she learned from her piano lessons but Gladys recalled that those attempts were to no avail. However, Birdie was successful in teaching Gladys to read. Birdie's love of the classroom began with her entry into first grade. When she returned home in the afternoons, she began teaching two-year-old Gladys how to read. By the time Gladys enrolled in first grade, her reading was so advanced the teacher advised that she skip to second grade. However, her mother felt she was too young to skip to an older age group and would not allow her to be advanced.[4]

Frances Elliott Clark, another pioneer in public school music preceded Holloway in the Ottumwa Public Schools, though not as a student. Clark went to Ottumwa in 1896 as the city's music supervisor. She organized a chorus in each grade of the new high school and developed a music history course.[5] Though Clark had left Ottumwa by

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[3] Letter from Birdie Holloway, 20 April 1986.

[4] Interview, Gladys Holloway, 11 June 1988.

[5] Eugene M. Stoddard, "Frances Elliott Clark: Her Life and Contributions to Music Education, Ph.D. diss., Brigham Young Univ., 1968, 355-356.

the time Holloway entered the Ottumwa Public Schools, her progressive ideas heightened the development of public school music in Ottumwa which later benefited Holloway. Holloway was later known at Woman's College for her excellent teaching of sight-singing and ear training. She credited her skills and her proficiency in sight-singing and ear-training to her early public school education. From the lower grades on, her music books contained pages of exercises in sight reading which was a regular part of the music lessons.[6]

Holloway seemed surprised during the interview to learn that her colleagues and students thought her to be so successful in teaching ear-training and sight-singing. Yet, she did recall students telling her they had benefited from her classes in those subjects.

> I remember in particular that a student wrote to me to tell me she had made the St. Bartholomew Episcopal Choir (in New York) by first passing the sight-singing exam. She wrote to thank me for preparing her.[7]

The Holloway parents' educational ideals and moral values extended into their preference for an appropriate college for their girls. They wanted their daughters to attend a college of high academic standards which was co-educational and encouraged enrollment of students from

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[6]Letter, Birdie Holloway, 31 May 1986.

[7]Interview, Birdie Holloway, 11 June 1988.

different cultural and ethnic backgrounds. Oberlin College met their requirements. Gladys recalled that among the student population at Oberlin were many students from foreign countries, black-Americans, American-Indians, and students from all over the United States.

> Our Father and Mother had especially wanted us to go to Oberlin because of the many cultures that the students represented. They wanted us to learn about other world cultures. From the time we were children our parents discouraged prejudice. They were very opposed to any kind of prejudice. They thought everyone should be given opportunities in life. They believed if you cut off relations from people who were different from you, there was no opportunity for you to learn from those people nor for them to learn from you. I remember there was a Christian African Church in Ottumwa. Even as a child, I wondered if it was a separate church because the members wanted their own church or if the separation was imposed upon them. . . . The most valuable lesson our parents taught us was not to discriminate. They came out strongly against that.[8]

It was obvious to the interviewer that the two sisters, well into their eighties at that time, remained firm in their love and respect for their parents. The moral and educational values which influenced the siblings early established standards shown in their careers.

The Oberlin Years

Birdie and Gladys Holloway traveled to Oberlin to enroll as freshmen in the fall of 1918. Birdie, having decided to become a public school music teacher, enrolled

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[8] Interview, Gladys Holloway, 11 June 1988.

in the Conservatory to major in public school music. Gladys majored in the classics, Greek and Latin. she graduated and taught at several colleges including Berea and Bradley Polytech. She returned to Oberlin to teach while simultaneously working on a master's degree. Eventually, she took a position with the YWCA which culminated into a career of thirty years. That career took her to many areas including Chile. A Mexican-American program brought her to Houston, Texas; she enjoyed Houston so much that she decided to retire there.

Lelia, who has now passed away, followed Birdie and Gladys to Oberlin. She majored in English and graduated in 1927. After graduation, she accepted a job as librarian at Oberlin. Different from her sisters careers, Lelia's career kept her at Oberlin until her retirement in 1972.

When Birdie and Gladys traveled to Oberlin College they found it in the midst of a small, peaceful town surrounded by farming communities. Though there have been changes for this northern Ohio town which is a 45 minute drive from Cleveland, it remains a small town surrounded by farming communities. While Oberlin Conservatory is now housed in a more modern structure, Birdie recalled taking her classes in Warner Hall, a beautiful old Victorian building.

When the Holloway sisters came to Oberlin in the autumn of 1918, the United States was involved in World War

I, the virulent influenza was ravaging the country and the world, and the Women's Suffrage Movement in the United States was working to gain support for women's right to vote. The yearbook of the college, the HIOHI, contains numerous pictures of young men in military uniform during the first World war years. Gladys Holloway remembered the spirit of the campus during that time and recalled significant events she and Birdie shared while undergraduate students there together.

> There was a very fine spirit on the Oberlin campus, even with the war going. The young men were preparing to go into the war and then of course the Armistice came [November 11, 1918] and they did not have to go. When word came of the Armistice, everyone filled the streets. We had such a celebration. Many (men) were willing to serve their country. They had a very fine spirit about them. The suffrage Movement at Oberlin did not seem so strong to me when I was there. There were women's literary societies and such but there didn't seem to be much happening as far as we were concerned. We were very involved with our studies so we did not really concern ourselves with that movement. Everyone was concerned with the War, though the young men were more actively involved with that. I think that today more women would be involved in the war effort and that they would have more actively participated.
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> I think that it was wonderful that Oberlin was coeducational even back then. Still, the young women had to be in at 10:00 (p.m.) Birdie and I would study at the library at night and would often leave our books at the library so we could walk more quickly back to where we were living; it was some distance from the library and we didn't want to be late for the curfew.
>
> Another special thing about Oberlin I recall from that first year was an old house which had been part of the underground railroad for southern slaves was being torn down. It had been used for hiding slaves. People from many miles around came to see it being torn down. It represented an important movement and a

part of Oberlin's past. So many people watched it being torn to the ground.

Birdie and I saw another important event for Oberlin; we attended the first out-of-town concert given by the Cleveland Symphony Orchestra. It was conducted by Nicolai Sakoloff whom we were lucky enough to get to meet. They chose Oberlin for their first out-of-town concert since it was not very far from Cleveland. I believe the concert was held in the College Chapel.[9]

Training at Oberlin and Teaching Experiences

Birdie Holloway entered Oberlin Conservatory of Music in the fall of 1918. At that time, the Conservatory offered a three-year course in Public School Music which Birdie completed in the Spring of 1921.[10]

Holloway's music supervisor's class of 1918 was the second class to reap the benefits of an extended third year of study. As typical of most collegiate public school music programs of the time, Oberlin's public school music course had originally been a two year course. Karl W. Gehrkens, head of the department, realized the need for longer preparation and sought to have the course lengthened. A three year course was instituted in the 1917-18 school year. Some colleagues criticized this extension, predicting its failure since they believed students would choose institutions which offered shorter programs. However, the new course drew more students than

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[9] Ibid.

[10] Letter, Birdie Holloway, 20 April 1986.

the two year course had drawn.[11] Gehrkens believed the three-year program not only provided more training in theory and piano but allowed time for more detailed training of orchestral instruments. Public school music teachers were finding that they often were responsible for the instrumental program as well as the vocal program in public schools.[12]

Holloway is pictured with the small number of public school music students in the HIOHI for each of the three years she was an undergraduate.[13] In the 1921 yearbook, she is shown as the secretary-treasurer of their organization.[14] The following description in the HIOHI of 1919 presents a brief synopsis of the requirements for the Public School Music students.

> The Department of Public School Music is one of the younger departments of the Conservatory. The Course is three years in length with students spending approximately three-fourths of the time in study of piano, voice, harmony, music history and other purely musical subjects; the remaining quarter is in psychology, principles and methods of teaching, practice teaching in public schools, etc. They also

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[11] Letter, Gehrkens to Lendrim, 5 July 1960, Frank T. Lendrim "Music for Every Child: The Story of Karl Wilson Gehrkens," Ph.D. Dissertation, The University of Michigan, 1962, 81-82.

[12] "Training Course for Supervisors of School Music," The Course in Public School Music, 1917, 6, Lendrim, 85.

[13] HIOHI, 1919, Oberlin College, 239; 103 and 86. HIOHI, 1920, Oberlin College, 103; HIOHI, 1921, Oberlin College, 86.

[14] HIOHI, 1921, 86.

spend time observing the work of orchestras, glee clubs, and choruses in the Oberlin High School and the orchestras, violin classes, etc., in the Grades.

Teaching music to children is being thought of as a considerably more important matter than was the case twenty-five years ago and the demand now is for a much finer type of teacher than formerly. (Students) are learning courses more strenuous than used to be the case. It is not a "snap" course and those who take it are possibly the hardest working students on the grounds.[15]

The course schedule that public school music students undertook was as follows:

Hours Credit Per Semester	First Year
4	Piano (2 hours daily practice, first semester: 2 1/2 hours second semester for 5 hours credit)
2	Voice (1 hour daily practice)
4	Theory 1,2 (harmony and ear-training)
2	Public School Music 1,2 (terminology and conducting)
1/2	Choir (advised but not required)
1	Recital attendance
1	Physical education
14 1/2	
	Second Year
6	Piano (3 hours daily practice)
3	Theory 3,4 (harmony and analysis)
5	School Music 3,4 (psychology, methods)
1	Recital Attendance
15	
	Third Year
2	School Music 5,6 (orchestration)
2	Study of an orchestral instrument
3	History of music
2	Advanced sight-singing and ear training

[15] HIOHI, Oberlin College, 1919, 69.

1	Practice teaching
4	Electives (piano, singing, theory)
1	Recital attendance
15	[16]

Gehrkens believed school music students should receive excellent preparation in sight-singing and ear-training. Besides the regular theory and ear-training courses offered the first two years, he organized a two-semester course in advanced sight-singing and ear-training. This course was offered in the third year which he taught himself.

> I built an entire year on the theory that a school music major ought to be able to read at sight practically any music - vocal or instrumental - that had been written previous to about 1900. In my course I included advanced sight-singing, much more difficult dictation, and ten lessons in melody writing.[17]

Karl Wilson Gehrkens

Holloway's main teacher in public school music was Karl Wilson Gehrkens who was a prominent pioneer in music education during the first half of this century. His curriculum development in the Oberlin Conservatory Public School Music Department became a model for such programs throughout the country.[18] He authored eight books,

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[16] "Supervisor's Training Course in Public School Music," Catalogue of the Oberlin Conservatory of Music, 1917, 28; Lendrim, 82-83.

[17] Letter, Gehrkens to Lendrim, 15 July 1960, Lendrim, 84.

[18] Lendrim, 314.

collaborated on another with Peter W. Dykema and co-authored a series of songbooks and manuals for elementary and high schools. He wrote numerous articles and served as editor of School Music and as music editor of Webster's New International Dictionary[19] and the Volume of Proceedings of the Music Teachers National Association.[20] As a leader in the conference movement, he was active in both the Music Teachers National Association and the Music Supervisors National Conference, serving on many committees and delivering papers. He served as president of the Music Teachers National Association in 1933[21] and as president of the Music Supervisors National Conference in 1923.[22] Gehrkens was an excellent teacher and was head of the Oberlin Conservatory School Music Department (1907-1942) as well as Supervisor of Music in the Oberlin Public Schools (1907-1928).[23]

Karl Gehrkens believed that public education was charged with the responsibility of rendering experiences to all children that would change their lives for the better. This belief is shown in a portion of one article written

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[19]Lendrim, 34, 321.

[20]Lendrim, 51.

[21]Lendrim, 55.

[22]Birge, History of Public School Music in the United States, 278.

[23]Lendrim, 38, 70, 102.

near the end of his life.

> The educational philosopher is supposed to decide which changes in people are desirable; and the individual teacher, backed by the school administrator and supported by the moral and financial strength of the community will then see to the provision and the working of machinery for putting school experiences into effect. This must be done in so wise and interesting a fashion that the desirable changes set up as goals by the educational philosopher will actually eventuate. I believe that education, understood and carried out in this way is the most important and the most powerful force in the world.
>
> I believe that in the end it is the quality of the individual which is most important in building a satisfying community, an ideal national life, and a desirable world status; and that it is the quality of the teachers in our schools which has to do with sending out the sort of individuals who will bring about the development of a high-grade world. . .[24]

"Music for every child, every child for music" follows naturally from the preceding educational beliefs and was the unifying principle behind all of Gehrkens' work. He believed that all children should receive instruction in music not only those who seemed to have musical abilities with the potentials to be future musicians. He believed that the primary aim of the instruction is to affect the child's "aesthetic consciousness." He considered the development of sensitivity to the beauty of music more valuable than the development of musical skills. However, he felt the greatest appreciation of music was attained through acquiring knowledge and skill and a difficult challenge faced by music teachers involved creating an

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[24]Karl W. Gehrkens, "A Credo for Educators," April 11, 1961; Lendrim, 316-317.

appreciation and understanding of music while promoting skill.[25]

Gehrkens was concerned with developing an appreciation for music which he believed led to an appreciation of beauty in all forms. He was a student and colleague of Charles Farnsworth and was influenced by Farnsworth's thinking. He wrote of Farnsworth's influence in a 1937 article in the Music Educators Journal. "I owe more of what I am as a music educator to Charles Farnsworth than to anyone else."[26] Farnsworth's book, Education Through Music, had a special impact upon Gehrkens' philosophies; in the same article he related his own understanding of the phrase "education through music."

> Music as a thing of beauty has an important function in human life as an exalter of the human spirit. . . through music as a satisfying aesthetic experience, children and adults are to be educated to the point where they are deeply sensitive not only to music, but to all beauty, thus making life itself richer, nobler, more dignified.[27]

Gehrkens proposed that the public school music program at Oberlin be extended to four years in 1921 with the subsequent awarding of a degree. The Trustees

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[25]Lendrim, 311-312.

[26]Karl W. Gehrkens, "The Dawn of Philosophy in Music Education," Music Educators Journal, 24 (December, 1937), 24; Lendrim, 312.

[27]Gehrkens, "The Dawn of Philosophy in Music Education," 24; Lendrim, 312.

of the College granted approval and the new curriculum was incorporated in the 1921-22 school year. This action thus gave Oberlin the distinction of being the first institution in the United States to offer a degree in public school music at the completion of a four-year course.[28] While strengthening his own program and the training of his students, the Oberlin curriculum became a model for music programs of other colleges and universities and Gehrkens' School Music Department grew to be the largest in the country for many years.[29]

Holloway's Work at Oberlin--1924-1927

Birdie Holloway left Oberlin in 1921 without the advantage of the four year degree. She became Supervisor of Music for the Belleview, Ohio Schools (1921-22) and instructor of music at Cornell College in Mt. Vernon, Iowa (1922-1924). In 1924, she returned to Oberlin to complete the course work for the Bachelor of School Music Degree.

She completed the requirements in 1926.[30] A description of the training course and requirements is taken from the 1926 Bulletin of Oberlin College.

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[28] Lendrim, 95-96.

[29] Lendrim, 314.

[30] Alumni Record, Birdie Helen Holloway, Oberlin College Archives, Mudd Library, Oberlin College, Oberlin, Ohio; Faculty Biographical Information, Birdie H. Holloway, UNCG News Bureau, UNCG, Greensboro, North Carolina.

This course aims to prepare the student to supervise music teaching in the grade schools and to carry on music instruction in a broad and comprehensive manner in the modern high school. The course requires four years of work, and leads to the degree of Bachelor of School Music. The emphasis throughout is upon the acquiring of musicianship, but each year's work includes also certain subjects relating directly and practically to the teaching of school music. The student is required to take academic subjects in the College of Arts and Sciences to the amount of 24 semester hours. The entire course is based upon the recommendations of the Educational Council of the Supervisors' National Conference as adopted by the Conference in 1921. The director of the School Music Department is a member of the Educational Council, and is also Supervisor of Music in the Oberlin public schools, the music instruction in both grades and high school being under his charge. Thus it is possible to require all students in the Supervisors' Training Course to do practice teaching, making their preparation extremely practical. Teachers who have completed the course have been uniformly successful and are in great demand.

First Year

In his first year, the student carries the following subjects: Piano, Voice, Theory, School Music I and II and Physical Education. The work in the first three of these subjects is taken under the regular instructors in these branches as described on preceding pages. The class in School Music meets twice each week, the work of the first semester consisting of a course in the terminology of music, and that of the second involving the study of chorus conducting.

Second Year

In the second year the student continues the study of Piano and Theory, but drops Singing unless he has a good voice, and is especially interested in keeping on with this subject. In the latter case the amount of piano practice is reduced from three hours daily to two hours. Courses in English Composition and in Psychology and General Methods complete the schedule for this year.

Third Year

The work of the third year is as follows: Advanced sight-singing, ear-training and melody writing, a course in "The School Orchestra and Its Problems," practical work on three orchestral instruments, modern language or some other academic elective, and a musical elective.

Fourth Year

In the fourth year the work consists of (1) a practical course in the principles and methods of School Music, (2) a year's work in Music History and Appreciation, (3) Dramatic Expression, (4) Practice teaching in the Oberlin Public schools, (5) two academic subjects.

Requirements for Degree

The Degree of Bachelor of School Music is granted only to those who have completed the 124 hours of work required in the course as shown in the Tabular Schedule. Three-fourths of this work, that is, at least 93 semester hours must have received a grade of C or above (for explanation of grading and assignment of credit hours, see preceding pages of this catalogue).

In addition to the schedule of requirements which follows, it is understood that each candidate for the Degree of Bachelor of School Music shall elect Piano, Voice, or some other practical music subject as his *minor* in this course, and shall continue his study of this minor subject until he is able to perform creditably in the weekly students' recitals.[31]

While at Oberlin, Holloway was under the supervision of Gehrkens. She believed, as her teacher, he had the greatest impact upon her teaching philosophies and methods. She wrote of him in two letters.

I feel deeply indebted to all my teachers at Oberlin Conservatory for the training I received, but especially to Karl W. Gehrkens, Professor of School

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[31] Bulletin of Oberlin College, New Series, no.228, 14 July 1925, 36,38.

> Music, under whom I did my major study. He was a demanding, yet inspiring teacher who had a broad view of education and insisted that his pupils include in their studies subjects in other fields than those related to music. So I took classes in English and Art in Oberlin College, in addition to my work in the Conservatory. It was also because of Professor Gehrkens' recommendation that I had the opportunity to teach while studying. For two years, 1924-25, I was Assistant in Theory in School Music, and for one year, 1926-27, Assistant Professor of School Music. During that year Professor Gehrkens was absent on sabbatical leave, and I was acting head of the department.[32]
>
> As to my years of study with Professor Gehrkens, they are sixty years or more in the past, and I have forgotten much detail about them. They were important years in the development of teaching music education as a profession. For instance, at Oberlin Conservatory of Music, those years saw the program grow from a three-year course of study to one that culminated in a Master of Music Education degree.
>
> In the later years of my study there I worked closely with Professor Gehrkens on some special projects, including proof-reading, for at least a year, a national music magazine[33] (The name escapes me) of which he was editor. It was excellent training, for he demanded total accuracy.[34]

She later recalled that she believed firmly in his philosophy that all children should have the opportunity to enjoy music of fine quality. She worked to that end in her

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[32] Letter, Birdie Holloway, 20 April 1986.

[33] Gehrkens became editor of School Music in 1925. Lendrim, 29; In History of Public School Music, Edward Birge identifies School Music, which was founded by Philip C. Hayden, as the first magazine to publish literature of the school-music profession. Within its twenty-six volumes are reports of association meetings, addresses, discussions, and many featured articles which provide a permanent record of the professional activities, ideas, and philosophies of the times. Edward Bailey Birge, History of Public School Music in the United States, new and augmented edition, copyright assigned 1955 M.E.N.C. 1201 Sixteenth Street N.W. Washington, D.C. 20036, 223.

[34] Letter, Birdie Holloway, 31 May 1986.

career. Holloway described Gehrkens as a very energetic and vivacious teacher and spoke of him as being a teaching model for her. Holloway was described in similar terms by her own students.[35]

With the expanded four year public school music program and the greater numbers of students, Gehrkens' workload became very heavy. As stated previously, Holloway was appointed as his assistant with the title, "Teacher of School Music" (1924-1926) and she was the first addition to the staff of the Public School Music department. Her main responsibilities were in proof-reading for School Music and grading papers from the different music courses. Gehrkens took a sabbatical in 1926-1927 mainly for the reason of poor health due to overwork.[36] During this time, Holloway had complete charge of the public school music program. When Gehrkens returned, he wanted her to assume the role of assistant teacher once again. Wanting to play a more active role as a teacher, Holloway declined the offer to stay on as an assistant.[37]

She took a job as teacher of music education at Texas Woman's College in Fort Worth, Texas (1927-1929). (Texas

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[35] Interview, Birdie Holloway, 11 June 1988.

[36] Letter, Birdie H. Holloway to Lendrim, July 18, 1960; Lendrim, 101-102.

[37] Letters, Birdie H. Holloway to Lendrim, July 18, 1950; Gehrkens to Lendrim, July 14, 1950; Lendrim, 102.

Woman's college later became Texas Wesleyan College.) In 1929, she returned to Oberlin to work toward a master's degree. She taught part-time at the Conservatory and received the degree in 1931.[38] Holloway accepted a job in January 1933 in the Haddon Heights, New Jersey School System to finish the year for the former music supervisor. During the time between receiving her master's degree and her acceptance of the Haddon Heights position, she took education courses at the University of Iowa.[39] The Depression caused the elimination of positions in music education during the early thirties which affected Holloway's potential for employment. Gladys Holloway recalled that Birdie was home for a while after she received her master's degree. Birdie finally received notice to come to Haddon Heights, New Jersey.[40] Holloway's appointment as teacher of music at a salary of $200.00 per month was confirmed by the Haddon Heights Board of Education on January 3, 1933.[41] Holloway proved to accomplish more than just a "fill-in" for the absent music supervisor. She conceived the idea of presenting a music

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[38] Faculty Biographical Information, News Bureau, UNCG, Greensboro, North Carolina.

[39] "Miss Holloway to be New Music Supervisor," The Scribe, 8, no.9, 13 January 1933, 1.

[40] Interview, Gladys Holloway, 11 June 1988.

[41] Minutes, 3 January 1933, Haddon Heights Board of Education, Haddon Heights, New Jersey.

festival (which was then popular in high schools across the country) and planned and organized the first music festival held at the high school with the orchestra director.[42] The Spring Festival Concert was presented on the evening of May 5th in the high school auditorium. A scene from Floradora, a spring dance number to the music of Mendelssohn's "Spring Song," a solo dance, violin, trumpet, and trombone solos, a comedy skit, and works sung by the Boys' and Girls' Glee Clubs with orchestral accompaniment were the attractions for the evening. Proceeds from the festival were used for the purchase of band uniforms.[43] Holloway's Girls' Glee Club also made their first appearance singing on a radio program in May 1933, the Supplee-Wills-Jones program.[44]

Holloway left Haddon Heights after she finished the school year and took a position as teacher of music on the faculty of William Woods College in Fulton, Missouri (1933-1935).[45] Gladys Holloway remembered the call from William Woods College.

> After the Haddon Heights job, Birdie got a call to interview for the job at Fulton, Missouri. I

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[42] "Operetta Gives Place to New Music Festival," The Scribe, 8, no.11, January 26, 1933, 1.

[43] "Music Department to Present Spring Festival in Auditorium," The Scribe, 8, no.23, 4 May 1933, 1-2.

[44] "Glee Clubs," Senior Record, 1933, Haddon Heights High School Haddon Heights, New Jersey, 53.

[45] Faculty Biographical Information, Birdie H. Holloway, UNCG News Bureau.

> remember I went with her; a friend of ours, Dr. Lancaster, drove us down there. I didn't go with her to the interview but I went with her there and she got the job. I also remember, Birdie, that while you were down there, the bank that held your money closed because of the conditions of the Depression. You can see that the Depression was hurting people in Fulton at that time.[46]

Two years later, Wade Brown, Dean of the NCCW School of Music, was looking for a replacement for Carlotta Barnes Jacoby, an instructor in the Public School Music Department under Grace Van Dyke More. As in the past, Brown was looking for an excellent teacher.[47] He contacted Karl Gehrkens who recommended Birdie Holloway for the job. Gehrkens then contacted Holloway who wrote to Wade Brown.[48] After confirming her appointment with the Advisory Committee, Brown offered her the position which she accepted.[49] After accepting the position, she wrote the following to Brown in a letter dated June 4, 1935.

> I want to thank you for your very kind letter of greeting which I received yesterday. I am looking forward with great pleasure to my new associations and I want to assure you that I will do everything within my power to fill the position in a fully satisfactory manner.[50]

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[46] Interview, Gladys Holloway, 11 June 1988.

[47] Minutes of the Advisory Council, 14 May 1935, University Archives, UNCG, Greensboro, North Carolina.

[48] Interview, Birdie Holloway and Gladys Holloway, 11 June 1988.

[49] Minutes of the Advisory Council, 21 May 1935, University Archives.

[50] Letter from Birdie Holloway to Wade Brown, Wade R. Brown Papers, University Archives, UNCG.

CHAPTER XII

HOLLOWAY'S CAREER AT WOMAN'S COLLEGE

The Economic Conditions Surrounding the Hiring of Birdie Holloway for the North Carolina College for Women

In 1935, the North Carolina College for Women was still feeling the effects of the stock market crash of 1929. Enrollment was down in the Public School Music Department. However, Wade Brown and Grace Van Dyke More knew that the Depression would not last indefinitely and that skillful public school music teachers would be needed to continue the impetus of developing music programs in the schools of North Carolina.[1] Carlotta Jacoby had decided to leave her position at the College as instructor of public school music under More. Jacoby had taught courses in public school music, ear-training, and sight-singing. Though enrollment was down and funds were not ample, Wade Brown made a request to Dr. Jackson, Dean of Administration, and the College Advisory Committee that the position of public school music be maintained by hiring a well-qualified teacher to replace Jacoby. He recommended Birdie Holloway as a successor to Jacoby for thirteen hours of

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[1]Report from Wade Brown to W.C. Jackson, Dean of Administration, Wade R. Brown Papers, University Archives, UNCG,Greensboro, 20 December 1934.

teaching and ten hours of supervising practice teaching. A salary was not specified at the May fifteenth meeting nor was any action taken on the request.[2] At the meeting of May 21, 1935, the request was again discussed. One faculty member "raised the question of the advisability of employing an additional person in the Music Department which has a decreased enrollment." Wade Brown's intentions were made clear that

> Miss Holloway is indispensable for a specific piece of work, namely, teacher training, and that if a reduction in the staff of the Music Department is necessary, it will have to be made among those teaching some other subjects besides teacher training.

This account shows Wade Brown, the musician, and administrator, was steadfast in his commitment to teacher training during adverse conditions. The Advisory Committee approved Brown's recommendation that "Miss Holloway be appointed as instructor at a salary of $1,400.[3]

The Public School Music Department and School of Music Development Under Hugh Altvater

When Birdie Holloway joined the music faculty as an instructor in sight-singing, ear-training, and music education methods, there were ten teachers--three

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[2]Minutes of the Advisory Council, 15 May 1935, University Archives, UNCG, Greensboro, N.C.

[3]Minutes of the Advisory Council, 2 May 1935, University Archives, UNCG, Greensboro, N.C.

professors, three associate professors, and four instructors. There were 37 students enrolled in the public school music program. The purpose of the Public School Music Program at that time was described in a report by Wade Brown to W. C. Jackson.

> The purpose of the Public School Music Department is to prepare young women to teach and supervise music, including all phases of the work, glee clubs, choruses, bands and orchestras, as well as the usual work in grades and high school. Their course of study is planned to give them a broad and rich experience, and as thorough musicianship as the limitations of their college years make possible. Their four years of musical training includes two years of harmony, of piano and of voice, one year of orchestral instruments, several courses in methods for grades, and high school music, conducting, classroom management, and culminates in practice teaching all of the senior year in the Training School of the College, under supervision.[4]

There were four musical organizations at NCCW in 1935 which included the Madrigal Club, the YWCA Vesper Choir, the College Choir, and the College Orchestra. The Madrigal Club was directed by Grace Van Dyke More and was open to any music student interested in public school music. The Madrigal Club gave students the opportunity to sing good music and to develop "poise and graciousness of manner" in public performances.[5]

Holloway was more fortunate with availability of

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[4] Report from Wade Brown to W.C. Jackson, Wade Brown Papers, University Archives, 20 December 1934; Personnel file on Birdie Helen Holloway, Office of the Vice Chancellor, UNCG.

[5] Ibid.

teaching facilities than her predecessor, Alice Bivins. During Bivins' tenure, music classes were held in four different buildings. Holloway could enjoy teaching sight-singing and ear-training classes in the modern music building and the public school music methods in the new Curry Building.

Birdie Holloway's arrival to the North Carolina College for Women came near the end of Wade Brown's tenure as Dean of the School of Music who retired in 1936. After one year of teaching in Greensboro, she had a new dean, Hugh Altvater. Altvater received his undergraduate degree from the University of Michigan and had been distinguished with honorary Master of Music degrees by both the University of Michigan and Southwestern College of Winfield, Kansas. He served as head of the violin department and Dean of the School of Fine Arts at Southwestern College.[6] With the arrival of Altvater came changes. He was concerned with upgrading the instrumental music training, especially in wind instruments. He was committed to developing a curriculum which would produce very capable music teachers. His curriculum changes in the School of Music eventually resulted in its being fully accredited as a member of the National Association of

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[6] Greensboro Daily News, 17 June 1936.

Schools of Music in 1940.[7] Though the College had a small band, he wanted a better band and the development of a wind instrument program. In his first year on the job he wrote the following letter to W. C. Jackson, Dean of the College. In the letter, he alluded to the heavy schedule of classes taught by Birdie Holloway. It is of interest and a sign of the times that he only referred to hiring a well qualified man for the position that would assist Holloway with no mention of a woman.

> One of the very real problems with which we are faced in the satisfactory operation of the School of Music has to do with the lack of a program for the training of players and teachers of wind instruments. This lack interferes not only with the recruiting of players for our orchestra and the new band, but it is an embarrassment in connection with the need of coordinating our teaching program with the growing demand for well-trained wind instrument teachers in the schools of the State. I am writing at this time to recommend the employment of an instructor in wind instruments who could devote under the general supervision of Miss Grace Van Dyke More, a part of his time to the handling of instrumental classes in the Curry School, who could teach wind instruments in the School of Music, direct the college band, teach the proposed new course in Instrumentation and the present course in Wind Instrument Methods (Music 49). A man well grounded in theory and one having had the advantage of some experience in the public schools would be most desirable. My reasons for recommending the employment of a wind instrument teacher are as follows:
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> All indications at the present time point to a revival of public school interest in instruments and the development of bands and orchestras. In as much as several years will be required to prepare instrumental

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[7] Annual Catalogue 30, no.3, 151, cited in Witherington, 28.

teachers, other than violin, for such teaching as fits into a public school program, we would be acting none too early in announcing soon the offering of the necessary courses. Our musical constituency (developed to an admirable degree by our large and growing music contests) obviously looks to us for leadership in the new development.

As instrumental work grows in the public schools, it is wholly reasonable to believe that school boards, for financial reasons, will have a tendency to employ qualified women graduates. The present dearth of music supervisors in the state suggests a further promise for the employment of women. It should be said in passing that women have laid the foundations for most large music developments. I wish to say, also, that present students of the music department show a marked interest in practical instrumental training for later use in teaching.

We have recently built a revised instrumental public school music curriculum, shortly to be presented to the faculty, which is based upon the findings of current leaders in music education. This curriculum can be efficiently operated only with the help of a wind instrument specialist.

Our college band and orchestra projects are arousing enthusiasm and hope for the future in this field. Our present need is for specialized training of students in wind instruments, the string instrument situation being in a satisfactory state of building.

Miss Holloway, of our music education department, is carrying so heavy a schedule of classes as to endanger her health, according to the report made to me by Miss Grace Van Dyke More. The classes in ear training now carried by Miss Holloway might be assigned to the proposed new instructor until such time as the development of private teaching of wind instruments rendered it inadvisable.

We have, through purchase made during the current year, gathered together an impressive equipment of instruments. We now need to put the instruments to the most useful purposes.

In my judgment a younger man, graduated from one of the finest of the instrumental music education departments of the country, should be employed. In as much as a man of large experience in his field could

> hardly be obtained for a salary less than $2500, I believe that it would be wiser to offer a younger man a salary not less than $1500 and not more than $2000 as a beginning.[8]

In a second letter to Jackson, he outlined his plans for the music department's progress for the forthcoming year. Excerpts from that letter show his desire to cultivate better instrumental teaching and performance and also shows his understanding of the importance of the School of Music in developing music education in the state.

> Before setting forth specific suggestions I wish to make it clear that I am keeping in mind two distinct lines of musical development on the campus. The first is the obvious cultivation of professional musicians who will later serve in building a secure understructure for the musical progress of the State. In this connection I am attempting to bring about a sound scholarship in both theoretical and applied music, and a strong sense of responsibility, on the part of our students, of their musical duties in their several later environments. If I had any doubt whatever of an early impressive musical progress in North Carolina, or of the ability of the institution to assume leadership in such progress, I should not entertain enthusiasms in connection with a professional school of music. In my judgement, the need for such a school is now in its beginnings, and there is now a need for an attitude of patience and for confidence in the future.
>
> The second function of the music department seems to me fully as important as the first. I refer to the service in a large measure of the entire student body, and I have in mind pleasant semi-social hours with music as the primary interest, a good band to permit opportunity of performance to students who play band instruments and to serve the many outdoor and indoor purposes to which a band may be put, and a smaller choral group which may represent the student body in it own student moods . . .

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[8]Letter from Hugh Altvater to W.C. Jackson, 4 February 1937, Hugh Altvater Papers, University Archives, Jackson Library, UNCG, Greensboro, North Carolina.

> . . . Another serious drawback has been the lack of a cellist capable of taking part in chamber music groups. The worth of chamber music to a college like this would be a great one. I wish to suggest that in the event that there are music faculty replacements, qualified teachers who also play the cello should be favored for election. Such an election would mean that trio and quartet performances would become possible.
>
> It is hardly necessary for me to say that it will be very difficult to develop a satisfactory band unless we have a wind instrument expert working actively on the campus. Such a man should, in my judgement, be prepared to give private lessons on wind instruments in addition to handling the band, and he should also set into motion an instrumental training plan in the Curry School. This last matter has been discussed in detail with Miss Grace Van Dyke More and the plan has her strong approval. Obviously, the training of good wind instrument players in both Curry School and the College will, in conjunction with the string instrument development which is now going forward in the College, mean that a fine orchestra may in a few years be built. In addition, it should be said that the new curriculum in instrumental music could not be operated unless private instruction in wind instruments is available. In as much as a band director would fill an all-campus need, I feel that the music department should be charged with only a part of his salary, the remainder to be drawn from some other and general fund . . .
>
> . . . While our band, which has a membership of 55 players, continues to develop wind instrument players, I am training a string orchestra. This dual training should, in my opinion, continue until we may assemble an orchestra which will be a credit to this institution. I feel that we are building solid foundations, and I am confident of eventual success. . .[9]

Though Dean Altvater's prime interest in the spring of 1937 was in improving the instrumental music training and performance in the School of Music, Birdie Holloway's work did not go unnoticed. While Holloway was overworked, the

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[9]Letter from Hugh Altvater to W.C. Jackson, 25 March 1937, Hugh Altvater Papers, University Archives, UNCG.

quality of her work won the approval of Grace Van Dyke More who recommended that Holloway receive a raise in salary. Altvater wrote to Jackson, requesting a raise and a higher rank.

> Miss Grace Van Dyke More has asked that Miss Birdie Holloway, her assistant in Public School Music, be recommended as being worthy of a higher salary. My own investigation of the work of Miss Holloway has convinced me that she is a teacher of extraordinary ability, and one whose loss would be strongly felt by the music department. She is rapidly correcting a previous serious weakness in our aural theory work and is thus making a major contribution to our progress. Her ability in efficient organization of her work is increasingly impressive. . .
>
> Neither Miss Holloway nor _____has made a specific request for an advance in rating on the faculty. Miss Holloway has indicated that she would be interested in advancement if it was felt that she was deserving of it. In my judgement she is amply equipped to do credit to a higher rating whenever the time comes that advancement is deemed fitting by the Advisory Committee.[10]

Holloway worked with the students in ear-training and sight-singing. She taught both applied majors and public school music majors. George Dickieson, Professor Emeritus from the School of Music, believed her to be the best teacher in ear-training and sight-singing at the College during his many years there.[11]

At a meeting of the Advisory Council on April 29, 1937, Dr. Jackson spoke on Altvater's recommendation that Birdie Holloway be advanced in rank and salary. The

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[10]Letter from Hugh Altvater to Dean W.C. Jackson, n.d. Hugh Altvater Papers, University Archives, UNCG.

[11]Interview, George Dickieson, 14 March 1986.

recommendation was approved and Holloway was promoted to assistant professor with a salary of $2000. Altvater's request for an instructor in instrumental music was also approved.[12] George Henry, formerly of the faculty of Kansas State Teacher's College at Emporia, was hired full-time for the 1937-38 school year to direct the instrumental music program of Curry School and the College. Henry, a cellist, recalled his move to Greensboro and the conditions of the Department of Music as he saw them.

> The work I did at Curry extended only over the first couple of years. After that I was full time on the main campus. The idea was to get started with some instrumental public school music at Curry. You know how those things are; they burgeon and we needed more and Grace Van Dyke More thought George Dickieson would be a good one to add to the faculty. So he came the year after I did and he took over pretty much what I started at Curry which was fine. I wish I still had a picture of the Curry School Orchestra. We played in a so-called contest. The judge thought we were great. There weren't many orchestras. Ours, at least, was somewhat balanced and we played carefully and correctly. It wasn't inspiring. I had a student-teacher as conductor.
>
> We started from zero to develop the orchestra. I was the first orchestra director at Curry. I don't quite remember where we got violins and clarinets. We used the Lee Lockhart Orchestra Class Method. It begins with the violins playing open strings in alternate measures while the pianist plays a little tune that could stand by itself.
>
> Wade Brown hired High Altvater to take his place when he left. For one year, the year before I came, Hugh Altvater was Dean but Wade Brown continued to run the Contests and Altvater had no duties during the Contests. He was supposed to wander around and observe everything that was going on. Of course they

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[12] Minutes of the Advisory Committee, April 29, 1937, University Archives, Jackson Library, UNCG, Greensboro, North Carolina.

have gotten away from all of that now.

Altvater brought me to Greensboro. I was around twenty-four. He wanted someone to teach cello who could also conduct a band and do some of the other things such as teach instrumental classes. I thought that was rather fun. Of course, I got busier all the while with theory courses. So I gave up the band. Altvater turned it over to Herb Hazelman who had had it before I had. I asked Herb, I see him every week or so, what happened to the band. It more or less ran its course and fell by the wayside. Then the College went "coed" and Curry was eventually closed.

The orchestra (College Orchestra) was organized and administered by the College but included many people besides students, such as teachers and townspeople. The Curry School Orchestra continued but I don't think it ever achieved a good balance of instruments. It was small.

When I was in Greensboro, the School of Music was a department of music integrated within the College although the letterhead on stationary still read, School of Music. People still called it the School of Music. Essentially the student body were public school music majors. There were a sprinkling of students who weren't majoring in music at all. Then there was a very small group that was getting an A.B. Degree with a major in music.

When I came to Greensboro, we didn't receive any input as to how things had been. I never heard Alice Bivins' name and I didn't know how long Grace Van Dyke had been there. The time I came in the fall of 1937 was the second year that Altvater had been on the scene. The decision had been made to change from just piano and voice. They wanted to push more for instruments. It was Altvater's idea that we should push for a band. Of course, the Orchestra existed but was more of a conglomerate with the townspeople. There were four new teachers that fall--Dr. Ruth Hannis, the theory teacher, an Eastman product and Paul Onclave and his wife, Alma, both excellent musicians, and myself.[13]

Holloway was not relieved of her duties as a sight-singing and ear-training teacher until 1949. In fact, to comply with standards of the National Association of

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[13]George Henry interview by author, 3 December 1987, Greensboro, North Carolina, tape recording.

Schools of Music, more emphasis was placed upon aural theory. Dean Altvater reorganized the curricula of the School of Music according to standards set by the National Association of Schools of Music. In a report to Dean W.C. Jackson of the work completed during the 1936-37 school year, Altvater wrote the following.

> In addition to carrying on the projects already set up in the department, two major objectives have received a large amount of attention. These objectives are (1) the adjustment of music curricula to coordinate with those of leading schools in the country without loss to our own local needs; (2) the development of performing groups to serve the needs of its college and the state.
>
> In the recasting of the music curricula the standards of the National Association of Schools of Music, the membership of which includes most of the leading music schools, were used constantly for reference. Theoretical courses were placed in approved sequence and balance, and applied music courses were given a balanced relationship to those in theory. There was a minimum of change in the requirements concerning liberal arts courses. In the preparation of all curricula, including those in Music Education, there was an effort to prepare our graduates for possible graduate study without loss of undergraduate credits. Courses in Form and Analysis, Instrumentation, and Ensemble Playing were added. Increased stress was placed upon Aural Theory.[14]

In 1939, the School of Music became an Associate Member of the National Association of Schools of Music. It became a fully accredited member in 1940.[15]

Birdie Holloway's health continued to be affected by her heavy work schedule. She taught sight-singing and ear-

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[14]Letter, from Dean Altvater, to W.C. Jackson, 7 September 1937, Altvater Papers, UNCG.

[15]Annual Catalogue 30, no.3, 161.

training courses, music education courses, and music classes in Curry School as well as serving as accompanist for various Curry School performances. Holloway was contacted in the spring of 1938 by Virginia Lathrop of the College Public Relations Department who needed a recent photograph for her file. Holloway replied in a letter dated April 19, 1938.

> I have your letter regarding my photograph for your files. I always take the world's worst pictures and as I am under a doctor's care, at present, for being considerably run down, I would much prefer not to have a picture taken at this time.
>
> I will keep the matter in mind and when I can succeed in getting a fairly good one taken, I'll send it to you.[16]

Grace Van Dyke More wanted another teacher in music education to be hired to share responsibilities which would lighten some of Holloway's burden of classes. She was also concerned about the lack of a music program for the high school students at Curry. She proposed to Altvater that a person be hired to do half of his work in Curry High School and half of his work in the School of Music which would relieve Holloway. Her proposal is within the following letter of February 4, 1938 to Altvater.

> I wish to draw to your attention an unfortunate situation concerning the development of education through music in our Curry School. The music instruction in the elementary grades is well-organized and functions satisfactorily. At the end of their

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[16]Letter to Virginia Lathrop from Birdie Holloway, file on Birdie Holloway, News Bureau, UNCG, Greensboro, North Carolina.

seventh year in Curry School we stop all music instruction and through the four years of their High School experience the opportunity for musical development is almost entirely lacking.

This situation is most unfortunate for the Curry High School students. It causes the college students majoring in music education to be deprived of practice teaching on the High School level. It is also causing Curry School to be far behind the better small schools of the state, instead of leading the way as an example of good educational practice.

Each year this situation has given me great concern, as each year it has seemed impossible to remedy the matter. I feel very keenly that the time has come when we must continue music instruction and group activities through the four years of the High School.

At present all the musical work done in Curry Training School is done by three instructors: Miss Birdie Holloway, Mr. George Henry, and myself, all members of the faculty of the School of Music whose salaries are in the budget of the School of Music. It is not possible for these teachers to add the High School music work needed to their schedules, neither would it be feasible for them to give a larger portion of their time to work outside the School of Music. Nearly all they now do in Curry School is under the course in practice teaching -Music 63 and 64.

I feel it both unwise and unfair to expect the School of Music to provide a music instructor for the High School. About half an instructor's time would be sufficient at present for an adequate program, while future development of the work might require a larger portion.

In view of the foregoing explanation I wish to recommend as follows: 1. that an instructor in music be employed for the school year 1938-39, who shall give one-half his time and effort to Curry High School, and one-half to the School of Music, teaching there such classes and subjects as seemed most suitable; and 2. that the salary of this instructor be allotted in equal portions from the budgets of the Department of Education and the School of Music.

I trust that you will give this matter your very earnest consideration. I shall be happy to discuss it further if you so desire.[17]

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[17]Letter, to Dean H. Hugh Altvater from Grace Van Dyke More, 4 February 1938, Hugh Altvater Papers, University Archives, UNCG.

More further specified the responsibilities of the music education department (excluding Mr. George Henry's responsibilities in instrumental music) in a statement sent to Altvater dated March 1, 1938. More's initiative to find out whether graduates (since her tenure at the School) had actually extended into the music education field is shown in the first paragraph.

Statement concerning Music Education Department.

> . . . 1926-1937, inclusive, there were graduated from the School of Music 198 students majoring in some branch of music. Of these, 148 have, since graduation, given part or all of their attention to music education in the schools of North Carolina and other states.
>
> In addition to the courses provided for students majoring in music education, this department provides three and six-hour courses for A.B. students preparing to teach in the elementary grades. These courses are in teaching methods in public school music, and include the necessary content material as well as methods.
>
> The music education department provides instruction in sight-singing and ear-training to all students majoring in applied music as well as to these majoring in music education. Every student who majors in any branch of music is required to take at least one year of sight-singing and ear-training, and most are required to take three-years. This means that three courses are offered, Freshman, Sophomore and Junior.
>
> Instructors in the music education department supervising practice teaching in the Training School spend each week, in the elementary grades, the following hours: Miss More, ten hours; Miss Holloway, seven and one-half hours. In addition, a considerable amount of extra time is given to assembly exercises and special programs by both instructors.[18]

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[18]Statement concerning Music Education Department, 1 March 1938, Hugh Altvater Papers, University Archives, UNCG.

It has not been determined from Altvater's Papers, the Minutes of the Advisory Committee, nor the Annual Catalogue whether Altvater requested a teacher to work in both Curry and in the Department of Music. However, he did request that some additional personnel be hired for the Music Department as shown in the minutes of the Advisory Committee meeting of April 28, 1938.

> Mr. Altvater called attention to two emergencies in the Music Department. The first is the heavy load of Mr. Oncley in the Voice classes which has meant the occasional scheduling of two students at the same time and the turning away of eight applicants. The second is the impossible load which Mr. Altvater himself has had to carry with 16 hours of Violin and the direction of the Music Contest. He asked that Mr. Oncley have an assistant and that someone take over part of his violin work and also relieve Miss Holloway who is likewise physically overburdened.[19]

At the meeting it was first moved "that we recommend to Dean Altvater to take as many students in the music department as the staff can teach and refuse admissions beyond that point." That motion received no second so it was lost. A detailed analysis of financial resources was presented which showed $19,742 would be available above the needs of the present budget.

> After much discussion the Committee moved that $13,500 of this sum could be fixed as the maximum which we would assign new positions and increases in salary. The motion was seconded and carried by a roll call vote.[20]

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[19]Minutes of the Advisory Committee, April 28, 1938, University Archives, UNCG.

[20]Minutes of the Advisory Committee, April 28, 1938, University Archives, UNCG.

At the following meeting of the Advisory Committee on May 3, 1938, it was moved and seconded that

> we employ a person in the music department to assist Mr. Altvater and Miss Holloway with the rank of an instructor at a salary of $1800, but that, because of limited funds, we do not provide help for Mr. Oncley.[21]

George Dickieson was hired to share Altvator's violin teaching responsibilities and some of Holloway's teaching load for the fall of 1938.[22]

Curriculum Changes During Holloway's Tenure as Head of the Music Education Department

Specific changes in the music education curriculum during More's tenure as head of the Music Education Department have been discussed in Chapter VII.[23] After Birdie Holloway replaced More as head, no changes occurred until the 1948-1949 school year when the conducting course which More had taught was divided into two two-hour courses, Orchestral Conducting and Choral Conducting. Both courses were required of all music education majors. Altvater taught Orchestral Conducting and Holloway taught

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[21] Minutes of the Advisory Committee, May 3, 1938, University Archives, UNCG.

[22] Interview, George Dickieson; interview, George Henry.

[23] After More's retirement, the School of Music title was restored in 1948. Bowles, 56-57; Hugh Altvator, Official Correspondence, University Archives, Jackson Library, UNCG.

Choral Conducting.[24] At More's retirement in 1947, Holloway took charge of the Music Education Department. Duane P. Kline was hired as an Assistant Professor of Music to teach all of Holloway's sight-singing and ear-training classes, Orchestral Instruments-Woodwind and Brass, Community Music, Music Appreciation Methods, and to assist Holloway and Dickieson in Supervised Teaching and to assist Holloway in teaching music classes at Curry School.[25] Cline held a bachelor's degree in music from State Teachers College of Pennsylvania and a master's degree from Carnegie Institute of Technology.[26] Besides the Choral Conducting course, Supervised Teaching, and Curry School music classes, Holloway taught Elementary School Methods and Materials, Public School Music in Upper Elementary Grades, Public School Music (primary grade teachers), Public School Music (intermediate and upper grade teachers), Selection and Use of Materials (final year offered),[27] and High School Music Methods.[28]

Education course options, Education 317 or Education 481, was added to the course requirements for senior music

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[24] Annual Catalogue 37, no.3, 160, 168.

[25] Ibid., 163-169.

[26] Ibid., 17.

[27] Ibid., 168.

[28] Ibid., 165-169.

education majors in both the General Program and the Instrumental Supervision Program.[29] Credit hours for Supervised Teaching were decreased from six to three;[30] credit hours were restored to six the following year.[31]

Cline resigned from his position in music education at Woman's College on August 31, 1952.[32] Two new teachers were hired to assist Holloway in Supervised Teaching. Laura-Mae Atkisson (A.B., Eastern Kentucky State Teachers College) was hired as an academic assistant to supervise music education majors in the Instrumental Supervision Course (orchestral instruments)[33] and Sara L. Holroyd (B.S., George Peabody College; M.A., Columbia) taught Choral Conducting which had been taught by Holloway.[34] Holloway taught all other music education courses. The sight-singing and ear-training courses were taught by music instructors outside of the Music Education Department.[35] The Supervised Teaching course (465-first semester, 466-second semester) was renamed Student Teaching for the

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[29] Annual Catalogue 39, no.3, 193.

[30] Ibid., 193.

[31] Annual Catalogue 40, no.3, 197.

[32] Annual Catalogue 62, no.3, 17.

[33] Ibid., 23.

[34] Ibid., 16.

[35] Ibid., 201-207.

1953-1954 school year.[36] Leonard Kenneth Samuels (B.M., M.M., Illinois) replaced Atkisson in the 1954-1955 school year but left the following year.[37] In the 1954-1955 school year, Holroyd conducted the first fully credited College Band (one credit hour for the year). Membership was open to any college student who could play a band instrument.[38] The College Band had been organized earlier but members were not given college credit and the band was discontinued in 1947.[39] A band and orchestra rehearsal room was built in 1954 in the basement of the Wade R. Brown Building by removing walls.[40]

Sight-singing and Ear-training were dropped from the course offerings of the School of Music in the 1956-1957 school year.[41] Class percussion was added to the course requirements for instrumental music education majors in the 1957-1958 school year.[42] Sight-singing and Dictation (formerly called Ear-training) were restored to the

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[36] Ibid., 206.

[37] Annual Catalogue 63, no.3, 21, 215.

[38] Annual Catalogue 36, no.3, 195.

[39] Annual Catalogue 36, no.3, 195.

[40] The Carolinian, 17 November 1955, cited in Witherington, 32.

[41] Annual Catalogue 65, no.3, 159.

[42] Annual Catalogue 66, no.3, 83, 170.

curriculum for that year.[43] The school year, 1961-1962, was also important for the Music Education Department since the first graduate degree, the Master of Education degree, was offered at that time. The general course requirements follow.

> Students majoring in music education will generally take a minimum of the semester hours in music education; eight hours in theory, history, and literature; four hours in applied music; and six hours in the minor (Education). Students are also required to submit a thesis under the standing regulations of the Graduate School.[44]

Holloway was responsible for teaching the graduate courses in music education which included Music for the Classroom Teacher, Music in Our World Today, Psychology of Music, Projects in Music Education, and Seminar in Music Education. She was also responsible for chairing committees for thesis work in music education.[45] Music Administration and Supervision was added to the graduate music education curriculum and to Holloway's teaching load for the 1962-1963 year.[46] In the 1964-1965 school year, graduate students in music education were allowed to take Supervised Research in Music Education under Holloway if they preferred not to write a thesis. Such a choice

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[43] Ibid., 73.

[44] Ibid., 210.

[45] Ibid., 160-161.

[46] Annual Catalogue 51, no.9, 161.

further required students to select two hours in theory, music history, or literature.[47]

Professional Advancement at Woman's College While Head of the Music Education Department

When Grace Van Dyke More retired, Birdie Holloway became Supervisor of Music in Curry Demonstration school and head of the Public School Music Department at Woman's College. With the new responsibilities ahead, Holloway decided to enhance her knowledge of children's music. She studied at Columbia Teachers College in New York for six weeks in the summer of 1948. Her summer vacation was short since she taught a two-week music workshop at Woman's College before traveling to Columbia. She did take the time for a brief visit with her sister, Lelia, and her Alma Mater, Oberlin College in Ohio.[48]

In 1949, the added responsibilities were accompanied by a promotion to the rank of Associate Professor and a raise in salary from $3600 to $4600.[49] The promotion and salary increase had been recommended by Dr. Altvater. Holloway's outstanding abilities as a teacher did not go unnoticed by the next Dean of the School of Music, G.

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[47] Annual Catalogue, vol. 53, no.9, 190, 236.

[48] File on Birdie Holloway, News Bureau, UNCG.

[49] Personnel file, Birdie H. Holloway, Office of the Vice Chancellor.

Welton Marquis. He wrote the following "official" note to her.

> This is an "official" note to express my personal gratitude for your wonderful work this year as a member of our faculty.
>
> It is, quite frankly, a sincere pleasure for me to have the opportunity to work with you, musically and personally. You are always to willing to help your students in your spare time, and so loyal to our music program as a whole.
>
> I am quite honest in saying that you are doing the finest work I have ever seen in the area of music education, and I say this after having observed some excellent teachers. The wonderful results you obtain from the children at Curry and from our own majors are a tribute to our school and in particular do I love the way you keep up with all contemporary practices, and are always ready to try some new method for better or for worse. And as a person, I couldn't ask for anyone nicer![50]

The next year, he recommended her for a promotion to the rank of Full Professor. His letter of recommendation to Mereb E. Mossman, Dean of Academic Affairs, follows.

> There is no doubt in my mind that Miss Holloway deserves a promotion to the rank of Full Professor. Not only has she been at the Woman's College since 1935, but during the three years I have been associated with her, she has done the finest work I have ever seen in the area of music education. The results she obtains from the children at Curry School and from our own music education majors are a tribute to the College. AND in particular, does Miss Holloway keep up with all contemporary trends of teaching. There is no need to call attention to her work on educational television, for it has attracted national attention. She has been a real pioneer in this field and has given most unselfishly of her time in an effort to aid the music situation in the State of

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[50] Letter, to Birdie Holloway from Dean G. Welton Marquis, 28 May 1956, personnel file on Birdie Holloway, Office of the School of Music, UNCG.

> North Carolina. No one offers greater services to the College, the Community and the State, and her influence has been tremendous. Miss Holloway has roughly five years to teach at the Woman's College, and her work certainly should be recognized by a promotion.[51]

Holloway did not receive a promotion at that time; the reason for rejection or inaction on Marquis' proposal has not been determined. However, Woman's College was going through political difficulties during this period. Seven months after his promotion proposal, Marquis resigned as Dean and Holloway was left in charge of the Administrative Committee. Holloway did receive a promotion to Full Professor in September, 1960.[52]

Administrative Committee

As mentioned above, after the Dean of the School of Music, Dr. G. Welton Marquis, resigned from his position on November 20, 1957, the duties of the Dean were administered by a committee of music faculty members headed by Birdie Holloway. Holloway had been a member of a similar committee serving the same function five years earlier upon the death of Dean Altvater on March 9, 1952. The committee at that time had taken over Altvater's duties several

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[51] Letter, to Dean Mereb E. Mossman from Dean G. Welton Marquis, 3 April 1957, personnel file on Birdie Holloway, Office of the School of Music, UNCG.

[52] Personnel file on Birdie H. Holloway, Office of the Vice Chancellor, UNCG.

months before his death when he was confined to a hospital seriously ill.[53] Alleine Minor chaired the Administrative Committee of 1952. Holloway served as chairman of the Administrative committee in the absence of a Dean from November, 1957 to July 1, 1959 when Dr. Oscar Lee Rigsby accepted the position as Dean of the School of Music. The current secretary to the Dean of the School of Music, Marie Teague, came to work at the School of Music on July 29, 1959. At that time, Holloway had just finished serving as Chairman of the Administrative Committee. Her duties had been that of an Acting-Dean but no major policies were created nor any courses added or deleted during her tenure. Teague recalled that Holloway was probably chosen as acting-Dean because of her calm and mediating kind of personality.

> She kept the business of the school on an "even-keel;" she really kept things going until the Dean came in. An acting-dean really can't do much . . . Birdie had a quiet way of seeing things were done. She was very knowledgeable. Major decisions that had to be considered . . . she would have discussed with the Dean of Academic Affairs, Dr. Mereb Mossman. Mossman oversaw all of the departments. At that time there were less than 60 music majors. At that time there weren't that many students going to college. . .
>
> [When Teague came to the School of Music,] the Administrative Committee had finished the process of selecting a Dean. They had originally selected a Dean who was not able to come immediately. He had asked to have a delay. One year had already passed and he was to come in the fall of 1959. He came for a visit here

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[53] "Dean Altvater Seriously Ill," The North Carolina Music Educator 1, no.2, March-April, 1952:2.

> around Easter of 1959. When he went back, he contacted the administration and told them he had changed his mind and all of the students, of course, were quite depressed. They all went around with tags on showing students walking under a rain cloud. So that meant that the search had to start again.
>
> [At the time Birdie was Acting-Dean], the Dean and this office set the time, the location, the judges - everything for the state music contests; that included the Bandmasters, choral groups, state solo and ensemble and piano contests. It was a huge undertaking . . .

Marie Teague also discussed the end of an era, the State Music Contests.

> When Dr. Rigsby came, he found the details of arranging the contests a little tedious; he turned them over to me and I did it all. Back then we also had the fall Music Educators [state] meeting here as well and it was my job to go over the program, allocate the space and find the pianos to be used. All of this ended around 1967 or 1968. Larry Hart [Dean after Riggsby] observed it for a while. He thought the time had come [to end] and it had; so then we made a separation and it was pulled out of my job description. It [the contests] had done a lot to help music education in the state. There had been nothing.[54]

The job of Acting-Dean required that Holloway advise students in academic matters and act as a member of a number of college committees. These included the Master of Fine Arts Committee, the Admissions Policy Committee, the Summer Session Council, the Committee on Theatre, the Committee on Functions of the School of Education, and the Committee on Teacher Education. As mentioned, her duties also included planning and supervising the annual fall

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[54]Marie Teague, interview by author, 12 November 1987, UNCG School of Music, Greensboro, North Carolina, tape recording.

meeting of music teachers from across the state. The meeting in the fall of 1958 was the largest ever held up to that year. Outside of the College, she was Programs Chairman for the Junior Civics Programs (1958) and a member of the Creative Arts Council of the Greensboro Chamber of Commerce.[55]

In the absence of a Dean, she served as Chairman of the State Contest Festival Association in 1958 and 1959. She wrote of her summer activities of 1958 to the College News Bureau.

> I had to spend practically the entire summer in the office of the School of Music. Except for two weeks (one week each in New York City and Myrtle Beach) I planned another year of in-school music television, did considerable work on the North Carolina Contest-Festival Bulletin which we are re-writing and took care of School of Music business.[56]

As Acting-Dean, Birdie Holloway was not only over-burdened with work but had to work out faculty problems. The work and strain began to "take their toll." Teague remembered Holloway's vision problems which doctors related to her general overworked state of health.

> This was a terrible emotional drain on her. The faculty was made up of very strong individuals. The pressure caused her to have vision problems; it

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[55] Interview, Marie Teague (using personnel file on Birdie Holloway in Office of School of Music), 12 November 1987.

[56] Letter, from Birdie Holloway to the News Bureau, summer, 1958, News Bureau, UNCG, Greensboro, North Carolina.

> destroyed the vision in one eye. Nerve problems caused that.[57]

George Dickieson, Associate Professor Emeritus of the School of Music, recalled that the periods without a Dean were difficult. There was some resentment within the faculty that Holloway and the Administrative Committee could not make major decisions without Dean Mereb Mossman's (Dean of Academic Affairs) approval. While Holloway had to work directly with Mossman who Dickieson thought to be very political, he felt that "Birdie would have preferred to have stayed out of the politics."[58]

Dr. Laura Anderton, UNCG Professor Emeritus, referred to one of the general "in-house" faculty problems of which Holloway dealt.

> There are, of course, a lot of prima donnas in every school and it is difficult to make everyone happy. while she was Dean, she tried so hard to have an environment for people's talents to flourish. The conflict came when some personalities wanted to dominate and say what everyone should do. . . Two people who were diametrically opposed were _____who directed a group performing popular music and _____ who directed a group performing classical music. Some of the popular music performers would not have reached the standards of the classical director. What Birdie tried to do was to make these people flourish. That tradition, to enhance different talents, persists today (Chorale, Show Choir, Wind Ensemble, Jazz Ensemble, etc.) where you now have different types of (performing organizations) in the school. They're all different and I love it. Under Wade Brown, there would have

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[57] Interview with Marie Teague.

[58] Interview with George Dickieson, Greensboro, North Carolina, 15 March 1986.

been mainly classical (performances). Birdie's type of administration would have accepted the different talents.[59]

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[59] Dr. Laura Anderton, Professor Emeritus, interview by author, 7 December 1987, UNCG, Greensboro, North Carolina.

CHAPTER XIII

A VENTURE IN EDUCATIONAL TELEVISION

"Music in the Air"

In the fifties, many rural schools throughout North Carolina were without music teachers. While Birdie Holloway was responsible for training many music supervisors to benefit the state of North Carolina, she took it upon herself to see that children without music teachers could still receive instruction. She viewed the new medium of television as a means for realizing Gehrkens' philosophy, "Music for every child, every child for music" which was a goal for her.

Music instruction offered on TV did not originate with Holloway. During the 1950s there was much experimentation with educational television to determine how best the medium could serve education. WUNC-TV's affiliate at Woman's College was an integral part of the experimentation and Bill Young, the station manager, approached Holloway about doing a series on music. The University System Administration endorsed the idea to teach music for grades 1-6 once each week. The in-school program was considered part of Holloway's teaching load. Thus, the in-school music television series, "Music in the Air," premiered on WUNC-TV, the UNC educational television network, in

October, 1955.[1] The show was first broadcast from a studio which had been converted from a laundry building. Her technical advisor and cameraman, Woodrow McDougle, recalled that the "studio was located about where the kiln of the art department now sits. The laundry was torn down. We moved into the new building, Carmichael Building, which had a television studio and we did the rest of the series there."[2]

Mary Wiegman thought Holloway's movement into television teaching was a natural progression from her interest in introducing good music through radio.

> My senior year, Birdie Holloway was teaching the younger classes how to introduce the Damrosch radio program on music to the classroom. I can see how she could easily go on to using the television as a medium for teaching.[3]

Holloway served as a member of the College Radio Committee in the 1945-46 school year.[4]

When Holloway was first approached by the station manager, Bill Young, to do a series on elementary music as

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[1] Personnel file, Birdie Holloway, UNCG News Bureau, "Five Prominent UNCG Faculty Members to Retire at Close of Academic Years; To Be Honored By Colleagues April 25," UNCG, Greensboro, N.C., 1965.

[2] Woodrow McDougle, Greensboro, North Carolina, telephone interview by author, 22 October 1987.

[3] Interview, Mary Wiegman, 5 November 1987.

[4] Personnel file, Birdie Holloway, UNCG News Bureau.

part of the WUNC-TV's in-school program, she wanted to do the series but was "camera-shy." She told him,

> If there's one thing you'll never be able to do, it's get me in front of a camera . . . I had never seen a television camera. I had never been in a television studio. I didn't even own a television set.

Somehow, he persuaded her to teach the course and she began the series which was televised live; she described herself on the first show as "terrified."[5] During the twelve years of the series, Holloway taught lessons on the history of music, musical instruments, famous composers, how to write music, and how to sing music beautifully.[6] Holloway used children from the music classes which she taught at Curry, the College's laboratory school[7] to be her television class. Elementary classes at Bessemer Elementary School in Greensboro were used as a test group to observe the effects of Holloway's teaching. Bessemer teachers reported that the students "hated for the program to end." Any elementary school class, individual students, or adults could view the program without registration. A guide for the lessons was available by writing to WUNC-TV at Woman's

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[5] "Miss Holloway Leaves Television Music Teaching," Winston-Salem Journal, Winston-Salem, N.C., 26 January 1961.

[6] "'Music in the Air' to be Discontinued," Greensboro Daily News, Greensboro N.C., 25 January 1961.

[7] "Miss Holloway Leaves Television Music Teaching," 26 January 1961.

College.[8]

Young recalled that when the show was first published in the WUNC-TV schedule in local newspapers, Birdie's last name was sometimes deleted which read "Birdie - Music in the Air;" at other times to save space in the newspapers, her show would be listed as "Birdie." Both of these printings resulted in viewers calling the station to inquire about the show on birds.[9]

Holloway was concerned about the education of her students at Curry who were regularly on "Music In the Air." She wrote an unsolicited report to the Television Program Committee of Woman's College stating that she felt the program had great value for both her and her students and

> this new and as yet rare opportunity which the children have had has been a greater impetus to good work in music than any other factor I have ever known in my teaching. This experience has motivated the children to put forth greater effort to accomplish certain learnings and certain skills, knowing that there would be people viewing their lessons. The disciplinary effect upon the children has been excellent . . .[10]

Though there had been a program schedule rearrangement for the inclusion of "Music in the Air," Holloway felt that the rearrangement to include her students was worthwhile since she had accomplished more with her students in Curry

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[8] "Educational TV Is Here To Stay, Music Teacher at WC Declares," Greensboro Daily News, 8 July 1957.

[9] Bill Young, Chapel Hill, North Carolina, telephone interview by author, 26 October 1987.

in a shorter period of time than in previous years. Holloway was determined that "an all-out effort" be made by WUNC-TV to use and develop the new teaching medium.

During its twelve-year span, the show was telecast once a week and ran concurrent with the nine-month school year. Woodrow McDougle recalled that

> the show went into classrooms across the state. Birdie prepared 'mail-outs' for the teachers which were helpful for the teachers in discussing the shows. She did not hold tests on the air or anything like that; the programs did not lend themselves to testing.[11]

Woodrow McDougle began working with Holloway's program in 1957[12] and worked with her through her retirement and after. His technical crew was composed of students who were all women. Each of the twelve years of Holloway's series saw only women working on the boom or camera, operating the audio console or the switching deck. They were all students of Bill Young, the director of the television station. He reported that the student crews

> worked out more than satisfactorily, and that they not only brought enthusiasm into the studio, but executed their jobs with efficiency and dignity -with only a few serious 'bloopers' over the years -and, after all,

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[10] "Report of Birdie Holloway to Programming Committee," Report of Television Programming Committee, 15 May 1956, UNCG Archives, Jackson Library, UNCG, Greensboro, N.C., 8-9.

[11] Interview, Woodrow McDougle.

[12] Interview, Woodrow McDougle.

that can and does happen on the major networks, too.[13]

Birdie Holloway sometimes had a few music education majors assist her on the program but she always taught the classes herself. One student, Carolyn Clendenin, remarked that she could not afford to have mistakes made by the student teacher.[14] Holloway's live program often had unplanned situations occur with the Curry groups of children she used.

Woodrow McDougle recalled that

> there was always something happening with the children, so they kept things lively. We were "live" and Birdie preferred it that way. She did not work with a script though she planned what was to be done and went from there. Birdie preferred spontaneity. She was very comfortable and vivacious before the camera. She had a charisma dealing with children. Of course, the children were spontaneous. She planned what she wanted to do and did it live with them, no script.
>
> The programs were fun. The children from Curry loved her and seemed to enjoy what they were doing. Being children, she would often start them, they would 'mess-up' and she would have to stop them and start over which was funny; but she did it in a way that was in good humor for the children.[15]

Birdie recalled two unexpected events that were sure to have made the teacher of a live educational television show cringe.

> I often challenged the children. I was working on ear-training with the children. I sang something

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[13] "Curls and the Camera," The Greensboro Record, 5 May 1962.

[14] Interview, Carolyn Clendenin.

[15] Interview, Woodrow McDougle.

> for (them) to identify. They identified it correctly so I told them what an excellent job they had done. One little boy said out loud 'It may have been hard for you but it wasn't hard for us.'
>
> At another time, I had been having some discipline problems with a fifth-grade boy. He could not control his talking. He would often blurt out in class and, of course, this was a problem when we were on television. I had tried hard to make him understand that he had to be quiet on the set. One day, I was making a statement on the air about something we had done in class when he suddenly yelled out, 'It wasn't that way at all!' I could have died.[16]

Holloway was able to master her "stage fright" in the first few weeks of the telecast. She immediately purchased a television set to study television performers. She came to be known as one of the "most natural, calm, and collected performers on TV."[17] She spoke of her programs in a newspaper interview.

> From the first I've tried to make the programs a real lesson. I've looked right into the camera and talked right to those boys and girls. I have them practice things as much as if I were in the room. I tell them, 'Now we'll go over that again' or will say, 'Now let's watch that,' if we come to a different place in a song. I tell them they are not just to sit and look. They are to sing and take part, and raise their hands so their teacher can see if I ask a question. Apparently I get the atmosphere I want because I've had teachers tell me I'm just as alive to the children as if I were in the classroom.

The two requirements for her lessons were that they be both educational and interesting which were the qualities of any good classroom lesson. Holloway was quick to point

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[16] Interview, Birdie Holloway and Gladys Holloway.

[17] "'Music in the Air'" to be Discontinued," Greensboro Daily News.

out that television "won't replace a good teacher, but it's an aid."[18] Though the series was telecast live, and Holloway never used a script, she quickly learned to give cues to the cameraman.

> I told them when I started I'm not going to spend time writing a script. I'm not going to spend time memorizing a script. I don't teach that way. I told them it wouldn't be natural. If I had to have a script, that was the end of it right there as far as I was concerned.[19]

After the first two years of the series, it was obvious to Holloway that from the response of teachers and students across the state "Music in the Air" was a success.

> Educational television is certainly no flash in the pan but a process of teaching that fills the gap in specialized areas and is evidently here to stay . . . I love it . . . at first it scared me to death but now I wish I could do it all the time. The only drawback is in the time necessary to prepare the lessons. I think educational television more than serves its purpose but, at the same time I believe there's no substitute for a teacher.[20]

The success of "Music in the Air" was due mainly to Holloway's poise and vivaciousness in front of a camera and a genuine ability to connect with her young audience and teach. The following newspaper article excerpt describes her unique ability.

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[18] "Miss Holloway Leaves Television Music Teaching," Winston-Salem Journal.

[19] "Miss Holloway Leaves Television Teaching," Winston-Salem Journal.

[20] "Pioneer in Project for Children; Educational TV is Here to Stay, Music Teacher at WC Declares," Greensboro Daily News, 8 July 1957.

> Many TV teachers prefer to look at the students in the TV studio if they have a live audience, but not Miss Holloway. She looks straight in the camera. 'I want all students in the audience to feel at the moment they are my students and I am their teacher,' she said. Her ability to affect this two-way communication made her series highly successful.[21]

When asked why she thought the show was successful, Birdie replied

> I think it was special that I didn't know anything of what to do. I was 'green' for the experience; but I don't think my teaching showed how 'green' I really was. I taught in the same manner that I taught my classes.[22]

Gladys Holloway agreed.

> She used to say she thought the show was successful because she taught straight into the camera as if she were teaching the children in front of her. Most television teachers had the camera angled to observe them teaching their students. Birdie realized that the teacher should still make eye contact with the viewer.[23]

Two sources of great satisfaction that Holloway recalled were that

> through this medium I could reach more children in a shorter time than I could in the classroom in a lifetime and secondly the interest of adults watching the program.[24]

> I knew I was teaching those who had not had that advantage of music instruction. When I was not well

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[21] "'Music In the Air' to be Discontinued," Greensboro Record, 25 January 1961.

[22] Interview, Birdie and Gladys Holloway, 11 June 1988.

[23] Ibid.

[24] "'Music in the Air' to be Discontinued," Greensboro Record.

> and had to have the show cancelled, many teachers called the station asking if it would return. There was much interest.[25]

The interest in educational television at the time and Holloway's successful television series and music telecourses must have been factors toward Glenn Starnes' (President of the North Carolina Music Educators Association) suggestion of teaching general music in junior and senior high school by television. His suggestion appeared in the "President's Message" of The North Carolina Music Educator published in 1961.

> We should explore the possibility and the wisdom of teaching General Music in junior and senior high school by television. Skills may continue to be taught by the specialist in music with television bringing into the classroom those things that are impossible or are otherwise difficult such as certain field trips, demonstrations, and the like. Many films may be shown in this way. Television may be used as a means of offering in-service training to teachers who wish to know more about teaching General Music.[26]

Holloway certainly reached many children in her years of "Music in the Air." Dr. Laura Anderton, a faculty colleague recalled that Holloway had a fan in her 3-year-old niece who lived in Greensboro.

> Whenever Birdie came on television my niece would get so excited and she would do whatever Birdie would say to do, whether singing a song, or holding her mouth a certain way. Birdie was able to contact children in rural districts; that was what was unique

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[25] Interview, Birdie and Gladys Holloway, 11 June 1988.

[26] R. Glenn Starnes, "President's Message," The North Carolina Music Educator 11, no.1, September 1961:8.

> about what she did. It wasn't only county school children but preschool children and that is my point about my niece. My little niece would get her friends to watch and they all would call her Aunt Birdie. I felt Birdie reached people all over the state. In fact, I know she did. She didn't drive so I drove on trips. I would go through the state with her and she would know so many people. Teachers and children would recognize her and want to talk with her. To this day, people come up and ask about her at Delta Kappa Gamma meetings. She reached a tremendous amount of people without, I think, realizing it. I don't think she realized the extent of the people she reached. People who didn't have facilities or teachers trained in music benefited. She didn't have a very good singing voice but her enthusiasm would get the people involved in what she was doing. She had an engaging kind of personality. She would say "that screen is so dead looking that when I look into it I think of little children or maybe a class I visited that week and how excited they were."[27]

She often received letters from young viewers and teachers. Some of those letters were published, uncensored, in a newspaper article in 1957.

> I like music. I like walking. I love you very very much. I think you are a good teacher. Love.
>
> I have learned a lot from you . . . I like to get up and sing with you. The children on the TV do very nice movements. I like the stories that told. Love.
>
> I like your shows very much. I like the storys best of all. But the hole show was good. Love.
>
> I like 'Grandma Grunts' the best. I like you. I like you. Love.
>
> I like your running music best. Thank you for the program. Love.
>
> You are a good music teacher. I like you. The things I like best is the rhythm and the stories. I liked when we got out on the floor. With love.

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[27] Interview, Dr. Laura Anderton, UNCG, 7 December 1987.

> You are the nicest music teacher I ever had . . . I liked the way you taught us those rhythms. Your friend.
>
> I liked your rhythms very much. We did rhythms to them. We did lots of rhythms. And we liked them. Love.
>
> One time when I was in the beauty parlor and I saw you come in I was having my hair rolled up. I couldn't say a think I was frightened to see you there. Sincerely yours.
>
> I wish you would be my music teacher next year. P.S. I love you very much. Your friend.[28]

Birdie Holloway's "Music in the Air" series became the longest continuing educational television program in North Carolina because of its popularity across the state. Most shows were cancelled after two or three years. "Music In the Air" continued for twelve years. Production almost came to a halt in 1961 during its sixth year when Holloway began experiencing health problems. She had assumed the responsibilities of Dean of the School of Music from the fall of 1957 through the spring of 1959. This combination of the administrative responsibilities, regular classroom teaching, supervision of student teachers, and the television series began to take its toll on her health. She experienced problems with her eyes and her doctor informed her that she might lose her sight if she did not

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[28]Pioneer in Project for Children; Educational TV is Here to Stay, Music Teacher at WC Declares, Greensboro Daily News, 8 July 1957.

slow down.[29] Holloway gave up teaching some of the music teach girls who are not music majors. Much as I hated to give those classes up, I think I feel almost worse about giving up the television program."[30]

However, Holloway's optimism about returning with the show was expressed in a newspaper article.

> Miss Holloway says her great dream will always be introducing music to children. She is already dreaming of new ideas for 'Music in the Air' when the doctor removes the 'slow down' sign. . . Although many schools in the state do not have music, Miss Holloway is pleased that next fall a state ruling will require all state elementary schools to have some regular music if they are to be accredited.[31] She predicts this is when educational TV will be able to do a greater service than ever due to the great shortage of public school music teachers.[32]

Holloway's optimism was well-warranted; she felt rested enough to resume "Music in the Air" in October, 1961. The course was aired each Wednesday at 1:30 p.m. on Channel 4, WUNC-TV in the Piedmont area of North Carolina

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[29] Interview, Dr. Lois Anderton; interview, Marie Teague; "'Music in the Air' to be Discontinued," Greensboro Record; "Miss Holloway Leaves Television Music Teaching," Winston-Salem Journal.

[30] "Miss Holloway Leaves Television Music Teaching."

[31] Basic minimum requirements in music for each grade level (elementary school) were established as part of the state school accreditation program. This included a sequential program of music reading. The requirements were instituted for September, 1962. "State Supervisor of Music," The North Carolina Music Educator 11, no.1, September 1961, 16; "State Supervisor of Music," The North Carolina Music Educator 12, no.1, September 1962, 9.

[32] "'Music in the Air' to be Discontinued," Greensboro Record.

and on Channel 2, WUNB-TV, in the eastern part of the state. Holloway continued her program even after retirement in 1965. "Music in the Air" ran through the spring of 1967. It was acclaimed in the Greensboro Daily News as being the oldest continuing program on University of North Carolina television and praised for giving music instruction to thousands of children who would not otherwise have had any music.[33] By the twelfth year of programming, there were more public school music teachers throughout the state. Holloway described her program as a

> supplement to the regular music programs in the fourth, fifth, and sixth grades . . . The book we will be using is one which has been adopted state-wide and is available to all school children.[34]

Just as Wade Brown's objectives came to pass in his origination of the state music contests, so, too, had Holloway's goals been realized for giving children music instruction who might otherwise never have received it. Holloway finally expressed readiness to "retire" from her show. When queried as to the exact reasons for not continuing the show for year thirteen, she explained.

> I had enough. I had been retired two years so I was using the students of Barbara Bair on the show who had replaced me at the College and at Curry. She is a wonderful person and teacher. Yet, those students were her students, not mine, and I felt I did not have

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[33] "'Music in the Air' Again," Greensboro Daily News.

[34] Ibid.

> the control over them as I should as their main teacher.[35]

Unfortunately, most of the "Music in the Air" series was produced before the use of video taping. If any of the later years of the series was taped, no surviving tapes have been found in either the Greensboro or Chapel Hill television stations.

National Recognition

Birdie Holloway became known locally and nationally as a pioneer in educational television. She was often referred to as a pioneer in newspaper articles. The Greensboro Record titled her "Greensboro's Gift to TV" in 1962, five years before she ended "Music in the Air."

> While teaching by television is now becoming an accepted mode of education throughout the country, Greensboro can certainly boast of having one of its citizens as being a pioneer in the art of TV teaching . . . Even with the weight of her responsibilities, Miss Holloway's genuine love for music and children led her to recognize a rare opportunity when the television station was opened on campus . . . Knowing that many schools are without music teachers, and that the children often had little music training, far-sighted Miss Holloway envisioned reaching these classes by means of a TV camera . . . Now in its seventh year, "Music in the Air" has been an inspiration to music teachers over the United States who have followed her lead. It is not uncommon for Miss Holloway to receive letters of inquiry, or requests for kinescopes from other states now in the process of forming their own ETV classes.[36]

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[35] Interview, Birdie Holloway and Gladys Holloway.

[36] "Greensboro's Gift to TV," The Greensboro Record, 5 May 1962.

Over the years of involvement with educational television, she was invited to speak on the topic at conventions and professional meetings.[37] She was asked to give a live demonstration of television teaching at Roanoke, Virginia for the meeting of the Southern Division of MENC in 1959. It was the first live demonstration ever presented at a biennial meeting of the Southern Music Educators Conference. She used a fifth grade class from a Roanoke school in her demonstration and the lesson was patterned after one broadcast on "Music in the Air." The demonstration was telecast on April 6, 1959 at 1:30 p.m. over WSLS-TV, Channel 10 in Roanoke. Following the telecast, Holloway participated in a panel discussion entitled "Problems in Televised Music Education."[38] At the biennial meeting of the Music Educators National Conference held during March 13-17, 1964 in Philadelphia, she participated as a member of a panel which evaluated films of music teaching on television.[39] An article "A Venture in Educational Television" was written by Holloway which

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[37] "'Music in the Air' Starts 12th Year on WUNC-TV," UNCG News Bureau, 21 September 1966.

[38] "Teaching Program Slated," Greensboro Daily News, 6 April 1959; "A Tribute To Birdie Holloway," The North Carolina Music Educator 15, no.2, November 1965, 4, A.E. Huffman.

[39] "Miss Holloway Will Attend Meetings," Greensboro Daily News, 6 March 1964.

was published in the February-March 1957 issue of the Music Educators Journal and described in the Greensboro Record. In the article she described teaching music through the facilities of WUNC-TV.[40]

Holloway presented four open-circuited courses during the summer programming schedule. The courses were offered for college credit (two credit hours) or for state teacher certification credit. Students enrolled in the courses in person or by mail through the Extension Division of the College. An examination was administered at Woman's College at the completion of the course. The courses included Music in the Elementary School (summer, 1956),[41] Music Activities in the Elementary School (summer, 1957),[42] Understanding School Music Literature (summer, 1960),[43] and Philosophy, Materials and Methods of Conducting Music in

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[40] "A Venture in Educational Television," Birdie Holloway, Music Educators Journal 43, no.4, February-March 1957; "Publishes Article," Greensboro Record, 16 April 1957.

[41] Annual Report on Television, 1956-1957, Television Programming Committee, UNCG Archives, 1.

[42] Annual Report on Television, 1957-1958, Television Programming Committee, UNCG Archives, 3.

[43] Report of the Television Programming Committee, 2 December 1960, UNCG Archives, 1.

the Classroom (summer, 1962, 1964).[44] All of the courses were of benefit to classroom teachers, grades one through six. Holloway recalled the "telecourses" in a recent letter to the author.

> At the time, I knew of no other such courses in the nation and my feeling of teaching an invisible audience, where I could not sense the immediate response, was, as I expressed it at the time, of being "in a large place." Meeting the students at examination time was a special source of pleasure and satisfaction.[45]

In her article, "A Venture in Educational Television," Holloway described the mechanics of the first extension course, Music in the Elementary School, she presented on television.

> It was to be given five nights a week for six weeks thirty-five minutes each session. It was planned especially for classroom teachers, but anyone eligible to take a college course could take it either for credit alone as for state certification as a classroom teacher. As a matter of fact, among the forty people from many parts of the state who did enroll, there were school music teachers, classroom teachers, a nurse, a piano teacher, mothers who planned to go back to teaching some day when home duties permitted and others just interested in music. In addition to these forty, there were many others throughout the telecast area who viewed the course more or less regularly during the entire period . . .
>
> As to the course itself, I wanted it to be as nearly like my campus course in methods as possible. That is, it would include singing, using our state-

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[44] "North Carolina Summer," The North Carolina Music Educator 11, no.4, May 1962; Birdie H. Holloway, "A Music Telecourse for Classroom Teachers," Music Educators Journal, January 1963, 61; Annual Report of the Television Programming Committee for 1961-1962, Television Programming Committee, UNCG Archives, 2.

[45] Letter, Birdie Holloway to author, 20 April 1986.

adopted series as a basic source for songs, elementary theory necessary for the understanding of music taught to children, and methods and materials.

This course was given wide publicity in the city papers (which go out over the state) and considerable information was sent out from one extension office to school superintendents and prospective students. To the students, this information included an outline of the course, giving the topics for each of the thirty lessons, a list of the items of theory to be studied and a fairly large bibliography of books on music education. For the methods, the same textbook was used as in my course on the campus. I asked each student to borrow the six grade books of the music series from her school if she did not already own them . . .

Finally I asked each student to choose a project from a list of sixteen, this to be the subject of some research or practice as the case might be. If it was to be a paper of some sort, it was to be submitted prior to the final examination on the campus. If it was a skill such as conducting, part-singing, accompanying on the piano or autoharp, I would hear it on the morning of the examination. All subjects and materials were to be passed on by the instructor early in the course.

Each lesson on the air was planned with several things in mind. First, it would have to look and sound interesting during the whole of its thirty-three minutes and so many seconds. (How I learned to count time this summer!) Also it would have to be so planned and presented that it would not become monotonous. Explanations would have to be very clearly and logically stated, for there would be no immediate opportunity for the students to let me know whether or not they understood. To add interest to the course, some special features would help, such as using children to demonstrate certain activities. I used the children from campus school several times and needless to say, both they and their parents were delighted to give the time for these appearances.

. . . Most of the lessons were divided into three parts: first, singing-time, taking each series grade-book a week at a time; second, some music theory (making much use of the blackboard); and third, a discussion of one of the many common problems in school music. Assignments in the textbook were given each evening.

At the end of the course the examination was given on the campus at the School of Music. It was largely objective in nature but it did give the

> students considerable opportunity to choose their answers. It covered the material in theory and methods.[46]

Holloway knew that others besides the students were benefiting from the telecourses. Mention was made of some of the "others" in a newspaper article about Holloway.

> Miss Holloway cited a choir director who wrote to tell her how much he was learning about conducting from her; a housewife who enjoyed the program but complained she was handicapped in watching by her little girl who insisted on getting in front of the set to sing and mimic Miss Holloway's motions in directing; a couple who rearranged their supper habits to coincide with the program hour; and a 17-year old boy who showed up at his neighbor's house every week to see the program.[47]

Through television, Holloway was given an opportunity to move closer to realizing the philosophy "music for every child" than her teacher, Gehrkens.

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[46]Birdie H. Holloway, "A Venture in Educational Television," Music Educators Journal 43, no.4 (February-March 1957):24-26.

[47]"Miss Holloway Leaves," Winston-Salem Journal, 26 January 1961.

CHAPTER XIV

HOLLOWAY AS ACTING SUPERVISOR OF MUSIC; HER STATE AND NATIONAL MUSIC EDUCATION ORGANIZATIONS AND PUBLICATIONS

Acting Supervisor of Music Education in North Carolina

Grace Van Dyke More was a strong advocate for establishing the office of State Supervisor of Music. Arnold Hoffman (from Florida State University) took office in March, 1950 as the first North Carolina Supervisor of Music.[1] Birdie Holloway remembered that she had been offered the job as first State Supervisor "but I declined because I knew it would take me away from teaching and my students at the College and Curry. I preferred to teach." Yet Holloway did become the first Acting-State Supervisor of Music Education in 1946.[2] She was on leave of absence from February 1, 1946 to May 31, 1946 to work with the Division of Instructional Service in promoting the teaching of music in the public schools. She visited hundreds of classrooms, listened and observed children singing and

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[1] "Greetings from the State Supervisor of Music," The North Carolina Music Educator 1, no. 1, (January-February 1952).

[2] Personnel file, Birdie H. Holloway, Office of the Vice Chancellor for Academic Affairs, University of North Carolina at Greensboro, North Carolina.

performing. She met with many teachers, principals, and superintendents and taught numerous demonstration classes.[3]

> I enjoyed meeting the teachers and the children. I would teach an object lesson to the teachers. Then I would go into a classroom and teach the children while the teachers watched. We would sing and play action songs and I would use the blackboard.[4]

J. Henry Highsmith, Director of the Division of Instructional Service of the State Department of Public Instruction wrote of Holloway's four months as Acting-State Supervisor.

> . . . Miss Holloway found a variety of situations. In some schools little or nothing was being done about music but in others excellent work was going on. She found some teachers who had had good training and were doing good work, whereas others had had no training and were doing poor work. She found, by and large, a fine attitude on the part of administrators, teachers and pupils which made it possible for her to stimulate and inspire them to greater effort and achievement. She was enthusiastically received everywhere.[5]

To further help regular classroom teachers teach music successfully in North Carolina, Holloway compiled answers to twenty-five of the most common questions posed by teachers during her four-month tour of schools in a

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[3]Birdie Holloway, "Some Answers to Common Problems," Music Bulletin, 1946, Division of Instructional Service, State Department of Public Instruction, Raleigh, North Carolina.

[4]Interview, Birdie Holloway and Gladys Holloway, 11 June 1988.

[5]Holloway, "Some Answers to Common Problems," Music Bulletin, 1946, introduction.

bulletin sent to all public schools around the state. Holloway's philosophy of teaching music to all children in public schools (including those that teachers identified as monotones) is projected as an answer to the first question, "What is the most important goal in music education?" The monograph is a clearly written general guide to teaching music for the elementary classroom teacher; its message to teachers is to create a love of good music. Holloway believed this was done by using different means to make the music lesson interesting and meaningful to the child. She emphasized using the rote-song approach in teaching music through the third or fourth grade. When the teacher felt the class was ready, music reading could be introduced, but only in context with enjoyable music being used. Though Holloway was an excellent sight-singing and ear-training teacher herself, she believed those subjects should not be taught in the early elementary grades.[6] She was an advocate of introducing fundamentals through learning songs. Holloway's twelve page monograph is contained in Appendix C-1 in its entirety.

In the conclusion of the monograph, Holloway wrote of the general existing conditions of music education in North Carolina public schools and what could be done to improve them. She further promoted the idea of creating a

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[6] Interview, Margaret Cass, interview by author, 17 July 1987, Greensboro, North Carolina, tape recording.

permanent position of state music supervisor.

There are situations both encouraging and discouraging in the music outlook for North Carolina. The children and most of the teachers have a desire for a regular program of music instruction in the schools. For the most part, they would respond to it with great interest and enthusiasm. The administrative officers want it too but many cannot afford to bring it about at the expense of employing regular classroom teachers so urgently needed in crowded situations.

Were there a force of competent music leaders to guide this work and sufficient allotment to hire them, North Carolina could easily become an outstanding state in music education. There are most promising resources of music in the schools but comparatively little is being done to develop them.

For some time to come, the classroom teacher will have to carry the burden of the work if anything much is accomplished. The supply of music teachers graduating from our colleges is far short of the number needed. However there is much that the classroom teacher can do if she will. Indeed there are some advantages in her having to do it. As has been said before the teacher in the classroom is closer to the children than the music instructor and often has a stronger influence upon them. If she knows something of music and likes to teach it, she can do considerable with it, even without the guidance of a supervisor.

Many teachers have asked for help in their efforts to teach music. Would that there were enough trained musicians to send to them.

As it becomes possible to do so, the most effective plan to bring this help will be to have a corps of county consultants in music - experienced teachers who would spend all of their time in visiting the schools in a county, teaching classes often, conferring with teachers, helping them with music problems and organizing a well-devised program of music instruction throughout a county. Cities and smaller communities would continue to employ their own music staff.

Over all these should be one person, a state supervisor of music instruction such as many states have long had - a person who by her skill and enthusiasm would inspire and weld together the efforts of all into a program for the whole state.

Such a plan will come about when the demand is sufficiently strong and it will be that strong when

> our music teaching, imperfect though it must necessarily be, will somehow fill a place in the lives of our youth which parents and children alike will recognize as being indispensable. Let us all do our part. The children need music and they want it.[7]

The move to institute a State Supervisor of Music was important. After Holloway's appointment as Acting State Supervisor, Arnold Hoffman was appointed to the permanent position in 1950. Two years after he took the new position, he reported that nearly every city in the state had well-organized music programs yet approximately 70% of the rural schools had no organized programs nor special help in music. He had two plans to improve the rural problem.

> First, we are asking the colleges to give practical courses in music for prospective teachers, which will encourage them to use at least a minimum of music in their classroom work. Second, I have been holding workshops with teachers all over the state in an effort to help them use music in their teaching. In the past year and a half I have worked with over 40,000 teachers. Since there are 100 countries, with about 200 administrative units in the state, it has been impossible to reach every one, even though I work only with city-wide or county-wide units, but I hope within the next year to be able to have worked in at least every county.[8]

More and Holloway's desire for a representative of music education within state government was finally realized and Hoffman began the work of educating rural teachers which

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[7] Holloway, "Some Answers to Common Problems," 12.

[8] Arnold Hoffman, "Greetings from the State Supervisor of Music," The North Carolina Music Educator 1, no. 1: 2.

Bivins, More, and Holloway had undertaken years earlier.

Organization Membership and Conference Activities

State Contests and Conferences

Birdie Holloway served under Grace Van Dyke More, head of the Public School Music Department at Woman's College. More and Holloway had very different personalities. More was very aggressive and out-spoken. Holloway possessed a calm, quiet nature. Yet, both exuded energy in teaching and were considered excellent teachers. They supported each other and there was no evidence of professional jealousy between them as displayed to students or colleagues. Holloway considered More "her friend." Holloway aided More in the State Music Contests, the State Music Conferences, and music education clinics held at Woman's College. She assisted More and Hattie Parrott, a representative of the State Department of Public Instruction in the State Music Achievement Contests held at Woman's College in 1936.[9]

In 1939, Holloway was sponsored by the State Department of Public Instruction, Woman's College, and the State Federation of Music Clubs to speak at two conferences for classroom teachers. The conferences were held in Hickory (November 4, 1939) and Boone (November 10, 1939).

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[9]Martin, Euterpe Club Yearbook, Bk. V, 1936, 84.

Her topic was "Music Problems of Classroom Teachers."[10] The three women collaborated on a series of conferences held in different parts of the state in 1940 which were sponsored by the State Department of Public Instruction and Woman's College. The conferences were planned to give practical help to teachers and supervisors.[11] Holloway's and More's personnel files show less conference and clinic activities in the war years. Many meetings were cancelled during this time. After More retired, Holloway assumed a a more prominent role in planning and organizing the State Music Contests and music education clinics. She often spoke at the State Music Conference held at Woman's College in the fall.[12]

Highlander Festival

One of the most notable workshops which she presented occurred in January 1949. She conducted a workshop on elementary and junior high school music education at the fourth annual Highlander Festival, sponsored by the Highland Park Schools of Dallas, Texas. The festival included both elementary and high school choral and

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[10] File on Birdie H. Holloway, UNCG News Bureau, Greensboro, North Carolina.

[11] "Music Conferences Conducted in State," Greensboro Daily News, 18 November 1940.

[12] UNCG News Bureau, Holloway.

instrumental work and attracted teachers and childrens' groups from many parts of northeastern Texas. Other specialists at the festival included Dr. Harry Wilson of Columbia Teachers College, Dr. Joseph Maddy of the University of Michigan, Mark Hindsley of the University of Illinois, and Charles B. Rider of the University of Iowa. Holloway gave demonstrations of music instruction on all grade levels of elementary and junior high.[13]

North Carolina Music Educators Association

Birdie Holloway and Grace Van Dyke More were members of the North Carolina Music Educators Association in its earliest days in the late forties. Holloway served on the Executive Committee from 1948-1959. She was also affiliated as Chairman of the Student Membership Committee from 1948-1952 and as Chairman of the Contest-Festival Association from 1957-1959.[14] At the General Meeting held at Woman's College on October 17, 1949, Holloway was asked to draft a letter to Mr. J. Henry Highsmith of the State Department of Pubic Instruction from the NCMEA endorsing the creation of the position of State Music Supervisor and the adoption of a new state music text. At the time, Holloway was an active member of the Executive Committee of

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[13] UNCG News Bureau, Holloway.

[14] Personnel file, Birdie Holloway, Vice Chancellor of Academic Affairs, UNCG.

the NCMEA. When she had no official capacity to attend the meetings of the year 1959-60, the members of the Executive Committee voted to have her sit in on the sessions anyway.[15]

Active Organization Membership

Birdie Holloway was a member of numerous organizations which included the Music Educators National Conference, the North Carolina Music Educators Association, the Music Teachers National Association, the North Carolina Educators Association, Delta Kappa Gamma, Pi Kappa Lambda, Tri-Cities In-And-About Music Education Club, the Greensboro Euterpe Club, the International Society for Music Education, and Mu Phi Epsilon. As a student at Oberlin, she had been a member of Pi Kappa Lambda, a national scholastic society in music. Besides serving on numerous college committees, she was a member of the Board of Directors of the Wesley Foundation for Woman's College (1961-62), served as Program Chairman for the Greensboro Junior Civic Programs (1958), was a member of the Chamber of Commerce (1958), served as president of the Tri-Cities In-And-About Music Education Club, and served as an organizer at an Atlanta Conference meeting for the upcoming biennial meeting of the Southern

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[15]Minutes of the Executive Committee of the North Carolina Music Educators Association from October 17, 1948 through September 19, 1959, University Archives, UNCG, Greensboro, North Carolina.

Division of Music Educators National Conference to be held in Asheville (1960).[16]

Euterpe Club

During the first year Holloway came to Greensboro, (1935-1936) she was inducted into the Greensboro Euterpe Club. An annual luncheon to honor the new members was held in the Florentine Room of the King Cotten Hotel. Unfortunately, Holloway was the only new member who declined an invitation to the gathering because of teaching responsibilities. The theme of the luncheon was planned by Mrs. T. Moody Stroud. If Holloway had attended, she might have heard the theme song performed which ironically pointed to her future in Greensboro. The theme song was "Music in the Air."[17] Holloway was not as active in the earlier days of her membership due to her heavy work schedule at Woman's College. She became more active in the later thirties and continued involvement during her Greensboro years. In 1949, she served as chairman of the Oratorio Committee which supervised the planning of rehearsals and the presentation of Handel's "Messiah" for

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[16]Personnel file on Birdie Helen Holloway, Office of the Vice Chancellor for Academic Affairs, University of North Carolina at Greensboro, Greensboro, North Carolina; UNCG News Bureau, file on Birdie H. Holloway, University of North Carolina at Greensboro, Greensboro, North Carolina.

[17]Martin, Euterpe Club Yearbook, Book IV, 1935-36, 8-9.

Greensboro and was co-chairman of the Scholarship Loan Fund.[18] She presented a program at a final yearly meeting of the Euterpe Club on April 8, 1958. She spoke on techniques of teaching public school music through the television medium.[19]

Pi Kappa Lambda and Delta Kappa Gamma

Holloway's membership in Pi Kappa Lambda and Delta Kappa Gamma exhibited her belief in working for excellence. Delta Kappa Gamma recognizes those teachers who aspire to excellence in teaching. Pi Kappa Lambda recognizes those students and teachers who excel as music scholars. Laura Anderton expressed the belief that Holloway epitomized that quest for excellence to which members of Delta Kappa Gamma adhere.[20] Holloway frequently attended national meetings of the Music Educators National Conference, Pi Kappa Lambda, and Delta Kappa Gamma.[21]

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[18] Martin, Euterpe Club Yearbook, Book XVIII, 1949-50, club membership inserted.

[19] "Euterpe Unit to Hear Miss Birdie Holloway," The Greensboro Record, April 7, 1958.

[20] Interview with Dr. Laura Anderton, Professor Emeritus, University of North Carolina at Greensboro, Greensboro, North Carolina, December 7, 1987.

[21] Personnel file on Birdie Holloway, Office of the Vice Chancellor; UNCG News Bureau, file on Birdie H. Holloway.

Publications

Holloway is credited with a published monograph, and three published journal articles. She also contributed, along with many North Carolina public school music specialists, to a compiled resource bulletin published by the state for use in grades one through twelve. Unfortunately, none of the contributed material is related to a specific author or contributor; only a long list of contributors is presented in the preface. At the time of the interview too many years had elapsed for Holloway to recall what she specifically made available. The resource bulletin was published by the state in 1955 for all public school teachers.[22]

One of Holloway's journal articles, "Student Membership in MENC" was published in the North Carolina Music Educator.[23] The other two, "A Venture in Educational Television"[24] and "A Music Telecourse for Classroom

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[22] Music, A Resource Bulletin, Grades One Through Twelve, The North Carolina Department of Public Instruction (Pub. 295, Raleigh: The State Superintendent of Public Instruction, 1955).

[23] Birdie H. Holloway, "Student Membership in M.E.N.C.," The North Carolina Music Educator 1, no. 2 (March-April 1952):4.

[24] Birdie H. Holloway, "A Venture in Educational Television, Music Educators Journal 43, no. 4 (February-March 1957):24-26.

Teachers"[25] were published in the Music Educators Journal. Each article was written from Holloway's viewpoint of "hands-on" experience.

"Student Membership in MENC"

While college student organizations in music education (such as Alice Bivins' Phoenix Club and Grace Van Dyke More's Madrigal Club) existed in small numbers across the country, the National Conference did not actively sanction participation of student member clubs until after World War II. An official announcement for the new student membership program appeared in the Music Educators Journal of September-October, 1946.[26] Holloway was the first State Chairman of Student Memberships from 1947-1952 and was the North Carolina representative in the National Committee for Student Membership which met during the biennial meeting of the Music Educators National Conference held at St. Louis, Missouri in March, 1950. She also served as Chairman of Student Memberships at Woman's College from 1947 until her

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[25]Birdie H. Holloway, "A Music Telecourse for Classroom Teachers," Music Educators Journal 49 (January 1963): 61-64.

[26]Leonard Lowell Lehman, "The Music Educators National Conference Student Member Organization: Its History, A Critical Review of Current Programs Recommended in the 1977 Handbook and Recommendations for Future Pre-Professional Development," Ph.D. Dissertation, The University of Oklahoma, Norman, Oklahoma, 1979, 5, 16, 17.

retirement in 1965.[27]

In the article on student membership she referred to the national and state status of the student membership movement. There were chapters in 224 colleges and universities throughout the United States at that time, with a total membership of 5,020. In North Carolina a total of 128 students were members of eight chapters at colleges including Greensboro College, Salem College, Lenoir-Rhyne College, East Carolina College, Meredith College, High Point College, West Carolina Teachers College, and Woman's College. At the time, Appalachian State Teachers College was preparing to reactivate its chapter.

Holloway elaborated on the benefits of student membership. These included the chance to associate with professional music educators from whom the students could learn, and subscriptions to the national journal, the state magazine, and convention attendance and participation. The last benefit was that of the opportunity to work in a student group with members who had common interests, that of teaching music.

> Through local programs he can gain first-hand knowledge of the problems of school music, participate in them, and feel that intimate association with the 'thing itself' which is something apart from textbook

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[27] Personnel Record, Birdie Helen Holloway, Office of the Vice-Chancellor of Academic Affairs; "Goes to St. Louis," Greensboro Daily News, 18 March 1950.

> study. As one student has expressed it, 'The opportunities for active participation, hearing, seeing, and knowing education are extremely valuable in combatting a state of stagnation often approached in one's own personality and ideas.'[28]

The full article is shown in Appendix C-2.

"A Venture in Educational Television"

"A Venture in Educational Television" was published in the Music Educators Journal (February-March, 1957 issue). Holloway briefly described the origin of "Music in the Air" but gave a detailed description of the music telecourse which she thought to be the first music telecourse presented in the nation. Holloway acknowledged proponents and opponents of educational television. From her successful experience, she expressed her beliefs in the possibilities for educational television.

> The experience convinced me of several things. The first one is that teaching by open-circuit TV is both exciting and rewarding. One has the sense of reaching out that is quite impossible to feel in the confines of a classroom. In the second place, a surprising number of people are interested enough in music instruction to be fairly regular viewers even if they are not taking the course for credit and are not even professional musicians. Third, it is possible to teach music quite effectively by television. I hope to confirm this opinion even more this winter during our current project of teaching children in a distant school by TV. Last, I am sure that TV instruction fills the need of many people otherwise out of reach to the college classroom teacher and that it makes a

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[28] Birdie H. Holloway, "Student Membership in MENC".

> unique contribution to the development of music education in general.[29]

In "A Music Telecourse for Classroom Teachers," Holloway attempted to answer questions on the organization and development of music telecourses which had been posed over the years at national and sectional MENC conferences. At the time that the article was written for the Music Educators Journal, Holloway mentioned she had heard of no other current music telecourses given for credit. She believed music telecourses were an aid to the fast-growing student population and shortage of teachers. In the article, Holloway dealt with questions on the planning and organization of a music telecourse, how to maintain student interest, how to evaluate students, how to evaluate the effectiveness of the course, qualifications for a television teacher, and student responsibility. Holloway recommended that music teachers who had the resources, should develop such a music telecourse for the benefit of many who may not otherwise enjoy the opportunities of music instruction. She closed with "beyond a doubt, television is here to stay. Let us use it wisely and well."[30] "A Music Telecourse for Classroom Teachers" is contained in Appendix C-2.

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[29]Birdie H. Holloway, "A Venture in Educational Television:" 24-26.

[30]Birdie H. Holloway, "A Music Telecourse for Classroom Teachers."

CHAPTER XV

HOLLOWAY'S RETIREMENT FROM UNCG

Final Years at UNCG

During the time as Acting Dean, Holloway continued her regular teaching schedule, taught summer school classes, and presented her weekly "Music in the Air" television series. Oscar Lee Rigsby assumed his duties as Dean on July 1, 1960, which relieved some of the burden of administration duties. However, Holloway continued to carry a full load of classes, supervise student teachers, and present her weekly television show. In addition, a new music sorority, Mu Phi Epsilon, was established at the School of Music in 1960. Holloway became involved in its organization and the selection of members.[1] However, vision problems brought on by a hemorrhage in her left eye led doctors to advise her to suspend some of her activities. In compliance, she dropped some of her classes for the spring semester (1961) and in January, 1961, cancelled "Music in the Air."[2] The television station received many inquiries about the resumption of her show. After she thought she

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[1] Interview with Marie Teague.

[2] "'Music in the Air' to be Discontinued," Greensboro Daily News, 25 January 1961.

had enough rest, she resumed "Music in the Air" in October, 1961.[3]

Besides resuming her regular teaching responsibilities (she was the only music education specialist on the faculty during this time), she also accepted responsibilities related to the new Master of Education in Music Education degree which was first offered in 1961-1962. These responsibilities included teaching new graduate courses, advising graduate students, and directing the writing and research for theses as well as acting as chairman of the examining committee for one student.[4] Except for the short time of recovery due to the eye problem, her last years at UNCG were not spent at a slower pace. Some of the professional meetings she attended during those years included the MENC meeting in Atlantic City (April, 1960), the Southern Division of Music Educators meeting in Charleston, West Virginia (March, 1963), the Pi Kappa Lambda biennial meeting in Chicago, Illinois (March, 1962), the Music Educators National Conference in Chicago, Illinois (March, 1962), the Pi Kappa Lambda biennial meeting in Philadelphia, Pennsylvania (March, 1964), and the Music Educators National Conference in Philadelphia,

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[3] "Miss Holloway to Teach Music," Greensboro Daily News, 4 October 1961.

[4] Interview with Marie Teague; personnel file in School of Music Office.

Pennsylvania (March, 1964). She also taught her fourth music telecourse in the summer of 1962 and 1964 and served as a member of a state committee sponsored by the State Department of Public Instruction to develop a new curriculum for high school choral organizations (1962).[5] Holloway presented her final workshop in July, 1964 which was held at the University of North Carolina at Greensboro. The title of the event was "Creative Activities for the Preschool Child." Holloway's presentation during the workshop was "Singing with Children."[6]

One year later, Holloway officially retired from the University of North Carolina at Greensboro (May, 1965) at the close of the academic year and was given Professor Emeritus rank. She was honored, along with four other retiring faculty members, at a gathering of faculty and staff at the Alumni House on the campus on April 25, 1965. Though she was retired, she continued her show, "Music in the Air" for two more years.[7]

Tribute

After her retirement, a fitting tribute was paid to her by Arnold E. Hoffman, the North Carolina State

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[5] Personnel file, Birdie Helen Holloway, Office of the Vice-Chancellor of Academic Affairs.

[6] "Music Teacher is Heard Here," Greensboro Record, July 14, 1964.

[7] UNCG News Bureau, file on Birdie H. Holloway.

Supervisor of Music. It was published in The North Carolina Music Educator. Hoffman's tribute follows.

> There is a certain quiet nobility in the life of any person who dedicates the best of her life to bringing out the best in other lives. Such a teacher (for these people are usually teachers) is Miss Birdie Holloway. As she completes thirty years of teaching at the University in Greensboro--and what short but important years those have been!--those of us who know her, respect her, admire her and love her, both as a teacher and friend, offer a salute of gratitude to this gracious lady.
>
> Miss Birdie Holloway holds the Bachelor's and Master's degrees from Oberlin College, Oberlin, Ohio, and did post-graduate study at the University of Pennsylvania and Columbia University. She was in charge of the Music Education program at the University of North Carolina at Greensboro from 1935 to 1965. Prior to coming to Greensboro, she taught at Cornell, Texas Woman's college, Oberlin, public schools in New Jersey and Colorado. A real pioneer in the area of education television, Miss Holloway has televised classroom instruction and is known throughout the state of North Carolina. She has entered hundreds of classrooms and has brought inspiration to thousands of children. In 1959 Miss Holloway was asked to give a live demonstration of television teaching at Roanoke, Virginia for the meeting of the Southern Division of MENC. An article on television teaching appeared in the Music Educators Journal in the spring of 1957.
>
> One thinks of a series of pictures of her: in the classroom, demonstrating, admonishing, encouraging, insisting; on television, where she comes not only into many classrooms but into many private consultations, where her gentleness and perception have combined to challenge many a wavering student to become not just a college graduate with a degree as a meal ticket, but a true educator, a music educator, if you will, with the future of many young students in her hands. In a different but related role, we see her spending long hours serving on committees for the NCMEC, planning contests festivals, setting up demonstrations for conventions, offering leadership in the new and potent field of television teaching.
>
> In between times, Miss Holloway has managed to keep up-to-the-minute with the latest trends in music education, and to pass on these ideas to other educators. That she has taught so many of our best

> teachers, who in turn are teaching other future leaders, assures her a special kind of immortality in the schools, the homes, the churches and the hearts of North Carolina.
>
> To Miss Birdie Holloway, Musician, Educator, Creator, Inspirer of young teachers--and all-around sweetie-pie--our gratitude and praise. We will always remember you and love you.[8]

Dedication of the Music Education Laboratory

Holloway was honored for her thirty years of service and contributions when the new Music Education Laboratory (currently in use) of the School of Music was formally dedicated to her in a ceremony on October 30, 1969. The laboratory was conceived by Dr. Thomas Stone, one of two teachers who took over Holloway's work after she retired. The facility contains three practice rooms for use of various instruments in the lab and a work room for general study and teaching. It also houses a library of texts, reading materials, and audio-visual materials on music. The dedication ceremony which was held in the School of Music Annex was attended by UNCG former Chancellor James S. Ferguson, Dr. Lawrence Hart, former Dean of the School of Music, faculty, alumni, friends, and students.[9]

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[8] Arnold E. Hoffman, "A Tribute to Birdie Holloway," The North Carolina Music Educator 15, no. 2 (November 1965):4,15.

[9] "Music Laboratory Dedication Honors Education Pioneer," Sampson Independent, Clinton, North Carolina, 30 October 1969.

Activities in Greensboro

Holloway continued to live in Greensboro at 506 East Lake Drive long after her retirement. Like her long-time friend, Grace Van Dyke More, she retired from teaching but not from life. She continued to work as a volunteer for various groups, remained active in Delta Kappa Gamma, raised African violets, collected stamps, and kept a poodle named Tricia.

At a Delta Kappa Gamma meeting in April, 1969, she spoke on the topic of values-clarification stating that "critical analysis of values should become the basis for action by the individual." She emphasized that personal values were determined by general value patterns such as moral, social, political, and economic. She posed the question to the group "When we see that changes for improvement should be made, are we as individuals willing to make these changes?"[10]

Travel

She and her sister, Gladys, attended her fifty-fifth class reunion at Oberlin College in 1977. She also attended the reunion of former students of Curry School held in 1977. (Curry completely closed its facilities for

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[10] "Delta Kappa Gamma Group Hears Miss Holloway," Greensboro Daily News, 17 April 1969.

elementary school students in 1970.)[11] Birdie, Gladys, and Lelia (Holloway's other sister) loved to travel and their favorite place was Mexico. Their love of Mexico began in the fifties when Gladys, who was executive secretary of the YWCA in Houston, Texas stopped in Mexico on her way to Chile. Gladys became very intrigued with Mexico; Birdie wanted to see it for herself so the three began taking trips there. They studied Spanish but never became very comfortable with the language. In the summer of 1968, Birdie visited her sister, Gladys, in Houston. They did not travel on to Mexico but Birdie continued to have some contact with the Mexican culture. At the YWCA in Houston, she taught forty Mexican-American pre-school children how to sing American songs. Their favorite song was "God Bless America." While the children could speak English, the language spoken in their homes was Spanish. Birdie recalled one child.

> One little girl knew practically no English and when I asked her her name she would say the only expression she knew in English with a big smile, 'I do.' The little tots loved the action of 'We Bow.'

In 'We Bow,' the children learned to curtsy and bow.[12]

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[11] File on Curry School, University Archives, UNCG.

[12] Pat Alspaugh, "Mexico Is Her Love," The Greensboro Record, 17 October 1968.

Continued Loyalty to UNCG

Holloway remained loyal to the School of Music after retirement. Even after moving to Houston to be with her sister, Gladys, she often returned to Greensboro in the fall or at Commencement to visit the school and old friends. She gave many of her books to the Music Education Laboratory and gave one of her prized possessions, her music stamp collection, to the School of Music. The stamp collection is now housed in the University Archives of Jackson Library. Over the years, Holloway has collected art works that are connected with music. In 1987, she donated two Japanese prints to the School of Music which presently hang in the Dean's office.[13]

In recent years, Birdie Holloway has lived in Houston with her sister, Gladys. She has had several falls that have caused her to decrease her physical activity. In the winter of 1987, she fell and broke her hip. After a stay in the hospital, she had to be taken to Aftan Oaks Rest Home where she could receive nursing care. Due to her 1987 fall, her health has been frail. Yet with the care she has received, the daily visits of her beloved sister, and her own unflagging inner strength and will to live, Birdie Holloway, at 89 years old, is currently alive and well in

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[13] Interview, Marie Teague, Secretary to the Dean of the School of Music, UNCG, 12 November 1987.

Houston, Texas.

On the visit, the author found two charming women who have lived abundant lives. During the interview for the current research when Birdie could not remember certain situations, Gladys helped with what she remembered. The undeniable truth yielded through word and feeling in the interview was that Birdie Holloway loved to teach. She was lucky enough to be born into a family who held a high regard for learning, beauty, and finding good within people. Birdie spent most of her life as a communicator of the beauty and joy of music. In a poignant moment, she spoke of never being able to teach again. However, she must know that her teaching has not halted but continues as the shared experiences of her and her students are played out again and again, whether altered or closely repeated. Arnold Hoffman said it best in his tribute to her.

> That she has taught so many of our best teachers, who in turn are teaching our future leaders, assures her a special kind of immortality in the schools, the homes, the churches and the hearts of North Carolina.[14]

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[14]Hoffman, "A Tribute to Birdie Holloway."

CHAPTER XVII

SUMMARY AND CONCLUSIONS

Summary

Music education was first introduced in the United States public education system when Lowell Mason was hired by the Boston School Committee (board of education) in 1838 to teach music in the Boston public schools. His salary was to be paid from public tax revenues as were the salaries of teachers of other subjects regularly taught.[1] Other school systems throughout the country (other than the South) followed Boston's lead by incorporating music into their public school curricula. Some of those included Buffalo, New York (1843), Pittsburgh, Pennsylvania (1844), Cincinnati, Ohio (1846), Chicago, Illinois (1848), Cleveland, Ohio (1851), San Francisco, California(1851), and St. Louis, Missouri (1852).[2]

The Southern states were slow to incorporate music into their public school systems. Generally, the South "lagged" behind other areas of the country, especially the North and Mid-West, in its public education systems. The

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[1]Michael L. Mark, Contemporary Music Education, second edition (New York: Schirmer Books, 1978, 1986), 6.

[2]Birge, quoting from a paper by Frances M. Dickey, "The Early History of Public School Music in the United States," 65.

Civil War had a devastating impact on the Southern region's economy which adversely affected public revenues for education. By 1891, the United States Commissioner of Education reported that North Carolina had the "poorest" school system of any state except South Carolina. The illiteracy rate in North Carolina was 36 percent compared to a national illiteracy rate of 14 percent. The average valuation of real and personal property for the United States was $1,036; the average for the same in North Carolina was $361.[3]

When the first state supported normal school of North Carolina was founded in 1892 by Charles Duncan McIver in Greensboro, the foundation was laid for public school music training in North Carolina. Vocal music training for public school music teachers was offered from the beginning of the Normal School (it became the State Normal and Industrial College in 1893) and in 1899, instrumental music was added to the curriculum.[4] However, development of the public school music training course did not occur until Wade Brown was hired as head of the Music Department. Brown was hired in 1912 by Julius Foust, the second President of the College who envisioned a music department

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[3]Bowles, citing Report of the Commissioner of Education for the Year 1890-91 (Washington: Government Printing Office, 1894), 1-32.

[4]Bowles, 96-97.

of comparable stature to fine music departments and schools across the country and one committed to public school music teacher training. He hired Brown because of his success as Director of Music at Meredith College in Raleigh.[5] Brown eventually hired public school music teachers who were educated at some of the nation's most outstanding public school music training schools and departments. These included Crane Institute of Music, the Department of Music and Music Education at Teachers College, Columbia University, the School of Music of the University of Illinois at Urbana-Champaign, and the Oberlin Conservatory of Music at Oberlin College.

The purpose of this study was to investigate how Alice Bivins, Grace Van Dyke More, and Birdie Holloway influenced the development of music education in North Carolina from 1917 to 1965. The study revealed that the three women were "key players" in developing music education throughout North Carolina. Brown hired Bivins in 1917, More in 1925, and Holloway in 1935. He spent much time corresponding with music educators over the nation about the qualifications of applicants for those public school music posts. When Bivins came to North Carolina in 1917, there were only five people trained for music supervision in

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[5]Mrs. George C. Eichhorn, "Death Revives Old Memories of Music Festival Founder," Greensboro Daily News, 22 May 1950.

the entire state.[6]

Primary Research Questions

Four primary research questions guided the compilation of information for this study. A brief summary of the women's contributions in relation to each question follows.

1. How did each woman aid in developing the music education program at UNCG?

Bivins and Brown increased course offerings including summer school courses for the benefit of teachers who were employed during the school year. The A.B. Degree in Music Education, offered in 1919, resulted from the collaboration of Bivins and Brown; it was the first of its kind offered in a southern college. As course offerings and enrollment grew, two additional public school music teachers were hired in 1921 to assist Bivins.

More continued to increase new course offerings though the crash of 1929 resulted in a loss of students and a reduction of three public school music teachers to two in 1932. A third teacher was again hired in 1938 for the Public School Music Department. More's concern for excellence in academics was a likely reason for her to secure the installation of the Tau Chapter of Pi Kappa Lambda, honorary national music fraternity, at Woman's

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[6]Bivins, "A Plan for County Organization," Journal of Proceedings, 1923: 203-206.

College in 1940. The organization recognized superior students in music. More also organized the Southern Choral School for choral teachers and students from NCCW and all over the South. The school opened in the summer for three years before being closed because of the economic conditions brought on by World War II.

Under Holloway's supervision as head of the Public School Music Department, the Master of Music Education degree was first offered in the 1961-1962 school year. Holloway organized and developed the music education courses for the Master's degree and was responsible for chairing the committees for thesis work.

Bivins, More, and Holloway were well qualified, energetic teachers who served as enthusiastic teaching models for their students. They demanded excellent performance from their students. The quality of their graduates who taught in North Carolina brought recognition to the Public School Music Department as an outstanding training center for public school music teachers.

2. How did each woman affect change to improve music education in North Carolina?

Bivins not only served as a model teacher but was a leader in efforts to promote music in the state schools' curricula. Her training under Julia Crane and, later, under Charles Farnsworth prepared her well philosophically to defend the inclusion of music in public schools. She

was an articulate speaker whose eloquent speeches summoned support for music education and helped project her as a leader in the progressive music education movement in the state. Her impressive speech on the importance of teaching music in the public schools which was delivered to the North Carolina Teachers Assembly in November, 1919 was a further endorsement of the resolution the Assembly adopted and sent to the State Board of Education requesting the institution of public school music teaching in the schools of North Carolina. Public School music was adopted for North Carolina schools in 1921.

Bivins repeated Brown's 1916 letter survey in 1919 to determine how many state school systems had included music in their curricula. Though not all superintendents responded, the survey did yield information on the state's progress in public school music.

Under Bivins' leadership as president, the Southern Conference for Music adopted a standard course of music study for high schools during the 1924 meeting which was later approved that year at the meeting of the Southern Association. Bivins wrote the first state music course of study which was included in the Manual for Courses of Study for the High Schools of North Carolina; it was published in 1922 and served as a guide for school superintendents, principals, and teachers.

Bivins' desire to spread music instruction to North

Carolina children of both city and rural areas compelled her to influence the city's music club, the Greensboro Euterpe Club, to work for the proliferation of public school music. During the year as president of the club (1920-1921), Victrolas and recordings were purchased for use in the schools, music programs were presented to schools, student teachers were allowed to join the club, and music teachers from the Guilford County rural schools were invited to become associate members of the club.

Bivins worked closely with Brown to increase participation and interest in the state music contests, especially in the choral music sections. The competitive impetus inherent in the contests generated interest in developing music programs throughout the state.

More was an even stronger supporter of the contests than Bivins. She assisted Brown in the details of planning and implementation. Most importantly, she accepted the role as an advocate of music contests, writing articles and delivering speeches favoring their use. At Brown's suggestion she became a member of the Festivals and Contests Committee of the MSNC and served as a member from 1926 to 1934. More was a prolific writer; while many of her publications were of instructive nature, she sometimes assumed the role of music propagandist to win support for its inclusion in the public schools. A series of five

articles written for The North Carolina Teacher in 1933 were directed to public school administrators to win their support for music education.

One of More's significant contributions to music education was her successful efforts to influence the State Department of Public Instruction to require music courses toward state certification for elementary education majors. Another significant contribution was her successful efforts to influence the State Department of Public Instruction to institute the Office of State Music Supervisor. In the 1948-1949 school year, elementary education majors were required to take a course in elementary music instruction. Arnold Hoffman became the first State Supervisor of Music in 1950.

In 1940, More organized the In-and-About Tri-Cities Music Educators Club which included members from Greensboro, High Point, Winston-Salem, and surrounding counties. The group was organized for

> stimulating better music programs in the schools, working to obtain more school texts, seeking higher certification requirements for teachers, and backing local musical events.[7]

In conjunction with the North Carolina Congress of Parents and Teachers and the National Congress of Parents and Teachers, More organized a Mothersingers Chorus in

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[7] "Local Music Educators in Tri-City Club," Greensboro Daily News, 27 January 1941.

Greensboro in 1933. Mothers who had children in either the city or county schools participated. More's Mothersingers grew in size and other groups were organized throughout the state. This resulted in combined performances given at the state NCCPT meetings. More differed from other Mother-singer directors throughout the country in that she gave music instruction to the mothers. Since the economic conditions had caused many state schools to drop music from their curricula, More proposed to teach children music by teaching their mothers. More's choruses were both performing organizations and study groups; her idea was very successful and drew much participation from mothers throughout the state.

Birdie Holloway became the first Acting-State Supervisor of Music in 1946. She promoted the teaching of music in the state schools, visited hundreds of classrooms, listened to and observed children singing and performing, met with teachers, principals, and superintendents throughout the state, and taught many demonstration classes. As a result of her experiences as Acting-State Supervisor, Holloway compiled answers to twenty-five of the most common questions asked of her by teachers during her four-month tour of schools. Those answers were published in Holloway's monograph, Some Answers to Common Problems in Music Education, which was published in 1946 and distributed throughout the North Carolina public schools.

Holloway's most innovative contribution to music education in North Carolina was as a pioneer in educational television. Her educational series, "Music in the Air" was broadcast once each week from Woman's College over WUNC-TV to elementary classes all over the state. Teachers who had their classes view the program received "mail-outs" to aid in a discussion of each program. Holloway also developed four open-circuited courses which were presented during the summer programming schedule. The courses were offered for college credit or state certification credit.

3. How did each woman aid in developing statewide music programs?

Throughout their careers in North Carolina, Bivins, More, and Holloway served as consultants to state public school systems. They held music workshops and conferences both at the College and throughout the state. Their greatest contribution to North Carolina music education programs was in the highly qualified music teachers who graduated from their training program and obtained music positions in developing programs within North Carolina.

Bivins' "Music Course of Study for the High Schools of North Carolina" served as a resource guide for developing programs. As National Chairman of Public School Music in the National Federation of Music Clubs (1922-1923), she emphasized the importance of music clubs' involvement in organizing and assisting music programs in the public

schools. As president of the Euterpe Club, she influenced the club's active involvement in promoting music in the public schools, especially the rural schools.

More, Wade Brown, and other members of the NCCW School of Music faculty were in charge of compiling material for Courses of Study for the High Schools of North Carolina which was published in 1927. More and Hattie Parrott collaborated on a resource bulletin for state music programs, Music in the Public Schools, A Tentative Course of Study, which was published in 1942.

Holloway developed her own statewide music program through her "Music in the Air" series. In the twelve years of broadcast, Holloway instructed thousands of North Carolina children in music.

4. The North Carolina Music Teachers Association, the Southern Conference for Music Education, the North Carolina Music Educators Association, the National Federation of Music Clubs, and the Music Educators National Conference shared a common goal of supporting growth, development, and improvement of public school music. What contributions through leadership and publications did each woman make to these organizations?

Bivins was an active leader in the NCMTA. As an articulate speaker, she often spoke at the NCMTA conferences and was elected vice-president for the 1923-1924 year. She was also active in the organization of the Southern Conference for Music which was organized in 1922; she was elected secretary at its first meeting in Atlanta,

Georgia and became its third president in 1924. She became president of the Greensboro Euterpe Club in 1920 and National Chairman of Public School Music in the National Federation of Music Clubs in 1922.

Bivins was active in the Music Supervisors' Conference; she delivered speeches, reports, and presided over committees at conference meetings during her tenure at both the North Carolina College for Women and Columbia Teachers College. The titles of her presentations include "What the Normal Schools and Teachers' Colleges Can Do for the Grade Teachers in the Summer Session" (1920), "A Plan for County Organization" (1923), "Making Music a Vital Force in the Rural School" (1923), "Training of the Music Supervisor in Normal Schools" (1924), "Music in Clubs and Camps: Shall It Be a Continuation of School Music or a Vacation From It?" (1926), and "What Should Graduate Study Contribute to the Education of the Music Teacher?" (1936).

More was active in the NCMTA. She served as chairman of the association in 1927-28 and as president in 1929-30. She served on and chaired association committees throughout her tenure at NCCW. More was also active in the early years of the North Carolina Music Educators Association which initially began in 1946. She and James Harper, band director of the Public Schools in Lenoir, North Carolina, became the first NCMEA honorary members in 1957.

More was very active in both the Southern Conference

for Music Education and the Music Supervisors National Conference. She joined the MSNC in 1916 and the SCME in 1925. She was elected to represent the Southern Conference on the National Board of Directors in 1929. She served in that capacity until 1933. More became president of the Southern Conference for the 1936-1937 term. She was a member of the Music Contest Committee (MSNC) from 1926 through 1933. She was elected to the National Research Council of MSNC in 1934 and served on the Council through 1940. She also became a member of the Music Education by Radio Committee (MSNC) in 1936 while serving on the Research Council and served on that committee through 1938.

More was an excellent writer. She authored many articles and speeches which were published in various educational journals, some of which included The North Carolina Teacher, the Proceedings of the Music Supervisors Conference, and the Music Educators Journal. Articles for The North Carolina Teacher included "High School Contests in Music," Standardized Tests in Music", "Music is Character Education," "Is Music Worth What It Costs?", "Music - When School Days Are Over," and "Music - A Frill or a Fundamental," "Suggestions to Grade Teachers About Teaching Music," "'Finding' the Child's Singing Voice," "Making Instruments for the Toy Band," "Five Reasons for Using Music in Your Activity Program," "Creative Listening

Vital to Making of Real Music Lovers," "Open Doors," and "Music Education Trends." Published articles and speeches for the Music Educators Journal and the Journal of Proceedings include "The North Carolina Contest-Festivals" (Music Educators Journal), "Music in the South" (Journal of Proceedings), and "Music Education by Radio in the South" (Journal of Proceedings).

More's study, "A Study in Prognostic Testing of Freshman Music Majors," was published in the Journal of Educational Research (November, 1932). The conclusions from her study aligned her with the beliefs of Gestalt psychologists and supported music educators such as Mabelle Glenn and James Mursell who were critical of Seashore's ideas and tests.

Birdie Holloway was active in the NCMTA. She was a charter member of the NCMEA and served on the NCMEA Executive Committee from 1948 to 1959. She was also Chairman of the Student Membership Committee from 1948 to 1952 and Chairman of the Contest-Festival Association from 1957 to 1959. Other than her published monograph, Holloway wrote three journal articles. Two of the journal articles published in the Music Educators Journal focused on music instruction through television. These included "A Venture in Educational Television" (MEJ) and "A Music Telecourse for Classroom Teachers" (MEJ). Her third article, "Student Membership in MENC," was written for the North Carolina

Music Educator. In 1959, she gave a live demonstration of television teaching in Roanoke, Virginia for the Southern Division of MENC. It was the first live television demonstration ever presented at a biennial meeting of the Southern Division of MENC. In 1964, she evaluated films of television music teaching as a member of a panel at the biennial meeting of MENC in Philadelphia.

Secondary Questions

1. What factors, circumstances, and philosophies motivated Alice Bivins, Grace Van Dyke More, and Birdie Holloway to pursue college teaching careers in music education in the South?

Bivins, More, and Holloway had previous college teaching experiences before coming to Greensboro. They were not hesitant to move to different regions of the country to pursue careers. Bivins was disgruntled with the lack of increases in her salary in Michigan and wanted to take a new job. More, likewise, wanted to improve the salary she was receiving in Illinois. College jobs were difficult to find because of the Depression when Holloway came to Greensboro in 1935. Gehrkens told Holloway of the NCCW position and recommended her. (Gehrkens was acquainted with Wade Brown and participated as an adjudicator and speaker at the North Carolina High School Music Contests.) All three of the women must have been attracted by the growth potential of both the NCCW Public

School Music Department and public school music in North Carolina.

2. What were the women's professional experiences before coming to Greensboro which may have affected educational philosophies, methods of instruction, and general teaching functions in music education?

Bivins taught fourth and fifth grades in Milwaukee, Wisconsin in 1908. After studying at Crane Institute to be a public school music supervisor, Bivins took a position as Music Supervisor in the Merrill, Wisconsin Public Schools in 1910. She returned to Crane Normal Institute of Music a year later as a faculty member. In the fall of 1913, Bivins became an instructor in the public school music department at the Normal College in Ypsilanti, Michigan. She left Ypsilanti in 1917. In the fall, she accepted the position at NCCW.

From 1904 through 1913, More taught private piano and voice lessons in Denver, Colorado and taught piano at Colorado College. She was employed as the first Public School Music Supervisor in the Wellington, Kansas Public Schools from 1913 to 1917. She became the Supervisor of Music in the Public Schools of Lincoln, Illinois in 1917 and remained in that position through 1920. More became head of the music department of Champaign High School in Champaign, Illinois in 1922. In 1923, she became an instructor of public school music in the Illinois Normal

University. She remained there until she accepted the position at NCCW in 1925.

Holloway's first job was as the Supervisor of Music in the Belleview, Ohio Schools in 1921. She became an instructor of music at Cornell College in Mt. Vernon, Iowa in 1922. She returned to complete course work for the Bachelor of School Music Degree at Oberlin in 1924 and was appointed Karl Gehrkens' assistant from 1924 to 1926. Holloway filled Gehrkens' position during the 1926-1927 school year while he took a year's sabbatical. In 1927, she became a teacher of music education at Texas Woman's College in Fort Worth (1927-1929). She returned to Oberlin to work toward a master's degree in 1929 and taught at the Conservatory part-time. She taught in the Haddon Heights, New Jersey School System in 1933. Holloway joined the public school music faculty at William Woods College in Fulton, Missouri in 1933 and remained until 1935 when she accepted Wade Brown's offer to come to Greensboro.

3. Who were important teachers and others outside of education that may have influenced each woman?

While it is likely that there were other important teachers who influenced the three women, this study identified some teachers which were important in the education and careers of Bivins and Holloway. Julia Crane and Charles Farnsworth were of definite import to Alice Bivins. Holloway named Gehrkens as the most important

teacher in her training. Frances Elliott Clark and Alice Bivins served a term as officers together in the National Federation of Music Clubs and shared a strong mutual interest in supporting the inclusion of public school music in the rural schools. As Music Supervisor of the Ottumwa Public Schools (1896-1903), Clark expanded the music curriculum which likely benefitted Holloway who entered the schools two years after Clark's departure. Clark was also the Music Supervisor of the Milwaukee, Wisconsin Public Schools while Bivins was in high school although it has not been determined whether she ever taught Bivins. While this study did not reveal important teachers of More, she was a student under Peter Dykema for a short time in Wisconsin. It is possible that More may have benefitted indirectly from Charles Farnsworth who taught music teachers of Denver and Boulder while More was a student in the Denver public schools. A conclusive connection between More and Farnsworth other than association through the MSNC has not been determined.

4. What personality characteristics, philosophies, and talents observed by colleagues helped or hindered each woman while working in music education?

The three women were diligent workers within the music education profession. their students and colleagues spoke of the high expectations for excellence the three held for their students. The desire shared by Bivins, More, and

Holloway to allow all North Carolina public school students experiences and training in music, prompted their own participation within the state's schools besides training state public school music teachers.

Bivins, More and Holloway possessed obvious leadership ability. The words, "energetic" and "vivacious," were often used by students in their descriptions of the three. Bivins and More were aggressive in their leadership roles; Holloway possessed a "mediating type of personality" which served her well as a leader. While it was obvious that the three worked well with colleagues, Bivins and More who were very outspoken personalities sometimes caused "ruffled feathers." Bivins was an eloquent speaker and excellent writer which enhanced her in a role as spokesperson for North Carolina public school music. More was, likewise, a strong speaker and versatile writer. She also accepted a role as a "politician" for public school music and worked within the State Department of Public Instruction to achieve growth of public school music and better standards of music teaching in the state public schools. Holloway's affinity for hard work, receptivity to innovative ideas, joy and skill in teach, love of children, and warm personality brought her success as a teacher and as a pioneer in educational television.

Secondary Research Questions Unresolved

While all primary and most of the secondary research questions have been discussed and answered within the body of this paper and in the summaries, research did not yield significant information to resolve two secondary research questions. Those questions were: "Is there evidence that gender created barriers against any of the women?" and "Did the women address southern racial issues in music education?"

Though Bivins, More, and Holloway were likely to have experienced sex discrimination at some point in their careers, little specific evidence was found showing sex discrimination in More's and Holloway's cases. Brown's original attempts to hire only a man for the position of head of public school music was obviously sex discrimination. After hiring Bivins, he must have learned that women were as well qualified as men for he sought women as well as men for Bivins' vacated position in 1925. Bivins was distinctly annoyed by Durham's request for a male music supervisor and scoffed at the request in a letter to Brown.

No specific instances showed sex discrimination during Grace More's career other than the deference of some men toward her personality. Peter Dykema thought More's personality was too aggressive for the job at NCCW. George Dickieson likewise thought More was overbearing. Though

these personal preferences cannot be construed to be sex discrimination, they do show factors of judgement of what was not pleasing to these two men in a woman's behavior; such requirements or expectations might have kept More from getting the UNCG job though she was highly qualified.

The only incident found involving Holloway which might allude to sex discrimination relates to her position as head of the Administrative Committee which administered the duties of the Dean of the School of Music. She was never given the title of Acting-Dean though she assumed the numerous extra duties. While sex discrimination may not have been responsible, Holloway's enormous workload during this period should have certainly earned her the title of Acting-Dean and it was clearly an upper administrative misjudgment not to grant her that distinction.

The other secondary question in this study which did not yield strong answers was whether the three women addressed southern racial issues in music education. None of the students or colleagues interviewed remembered Bivins, More, or Holloway approaching the subject of music education for blacks. The concensus among those interviewed was that in those early days, racial issues were not discussed; everyone accepted the segregation as it was. Birdie Holloway recalled that there were some strong black music education programs in the state; yet she accepted the fact that the schools were separate. She

recalled taking her father to concerts at the North Carolina State Agricultural and Technical University (an institution at that time for black students only) and introducing him to the president of the University at that time.

Alice Bivins was concerned about the inadequate training of black teachers in the state schools and expressed her concern in the article "A Plan for County Organization." She was also not reluctant to raise the subject about "racial problems" at a general faculty meeting at NCCW. The only specific record found of More's association with blacks was of her directing a performance of the Euterpe Club Chorus at a "colored church." During that period of time, such a performance given by an elite club such as the Euterpe Club was unusual. It appears that though Bivins approached the subject of inadequate training for black teachers, she did not actively pursue the question. No evidence was found that More and Holloway addressed the issues at all. Based upon a lack of documentation, no conclusion can be drawn.

Conclusions

Though Wade Brown originally desired to hire a man for the NCCW public school music position, he learned that the excellent qualifications of Bivins, More, and Holloway

served well the development of the NCCW public school music department and the development of state public school music programs. The three worked to expand curricular offerings; course expansion finally culminated in the offering of the master's degree in music education while Holloway was head of the department. The high standards and expectations of excellence of their students was shared by the three women. Such standards of excellence in learning and performance produced graduates whose success in public school music teaching reflected well upon their training institution and its teachers. Brown's state music contests and annual state music conferences and Bivins', More's, and Holloway's excellent teacher training programs established the NCCW School of Music as the state center for public school music training and public school music activities.

Bivins, More, and Holloway assumed active leadership roles in local and state music organizations in North Carolina (Holloway, to a greater extent from 1946 to the end of her career) which supported the development of public school music programs. Their high visibility as state leaders in public school music, their participation in music organizations including the state music contests and conferences, and their own training conferences afforded them many opportunities to influence administrators, teachers, and the general public on development of state public school music programs. The

numerous letters to Wade Brown from school principals and superintendents exemplify Brown's attempts to hold lines of communication with the public schools and, thus, continue to focus attention on developing the state's music programs. The active involvement of Bivins, More, and Holloway in the public schools was an obvious extension of Brown's and, later, Altvater's desire for strong public school music programs throughout the state.

A philosophy the three women shared was that all children, not just those of affluent backgrounds, should be given music instruction. While their students were influenced to work toward this objective and the topic was addressed in meetings, workshops, and publications, each of the three attempted to resolve the problem of music instruction for every child in her own unique way. Bivins agreed with Frances Elliott Clark that most rural children were receiving little, if any, music instruction. Bivins worked through the NCCW, the Euterpe Club, and the NFMC to give rural children more exposure to music. She especially inspired a sense of responsibility for rural music in the Greensboro Euterpe Club which continued that work years after she left Greensboro. Bivins visited rural fairs and gatherings to hold community "sings" in order to influence parents' desires for music training in their children's public schools.

Knowing that many public school systems refused to hire enough music teachers, More worked through the State Department of Public Instruction to require all classroom teachers to take music courses to enable them to give musical experiences to their students. She also worked to have the position of State Music Supervisor established; the State Music Supervisor would be responsible for assisting state school systems in developing music programs so all state children could be served. Both the course requirement and the state music position became a reality and both exist presently.

Holloway's method of trying to give music instruction to all public school children was probably the most innovative of the three. Through her music education television series, "Music Through the Air," she was able to teach thousands of public school children about music each week for twelve years. One may conclude that their shared personal philosophy of educating all children musically compelled them to go beyond their job descriptions as teachers in the NCCW School of Music and Curry Demonstration School and find ways to implement music instruction in the state's public school classrooms.

Bivins, More, and Holloway contributed to music education on a national level through their participation in MSNC activities and publications. Bivins was likely to have had more national significance as a teacher at

Columbia Teachers College than More and Holloway since Columbia Teachers College was (and is) a nationally recognized educational center for music educators and its graduates taught in many parts of the United States. More's membership on the MSNC Research Council, her research in prognostic testing, her many publications, and her work as the National Chairman of Music in the National Congress of Parents and Teachers attest to her national contributions to music education. Holloway's pioneering efforts in educational television also possess national significance.

Of greater importance, the three women together are significant in that they brought with them their own excellent training and experiences and the ideas and philosophies of nationally prominent music educators to a state that had virtually no public school music programs, and they worked diligently to teach music to North Carolina's children by training music teachers and educating and influencing public school music teachers, administrators, and the general public. While Bivins, More, and Holloway were not as prolific in their national contributions to music education as were their own teachers and some of their associates in MSNC, they were a part of a dynamic process of realizing the philosophies of their own teachers and developing music programs in a state whose

public schools had been musically dormant.

Common Bonds

North Carolina was an obvious recipient of the developmental ideas of the small group of national music educators that met at the MSNC meeting held in Lincoln, Nebraska in 1916. The group picture of the meeting had implications for the future of the music education program at NCCW and the future of music education in North Carolina. Bivins and More are pictured as new members. Among the photographed membership was a small "band" of the nation's leading music educators who influenced the education of Bivins and Holloway and, to less extent, More. They include Julia Crane, Charles Farnsworth, Peter Dykema, Karl Gehrkens, and Frances Elliott Clark. Birdie Holloway was not present at the meeting (she was a public school student herself at the time), but Karl Gehrkens, her teacher from Oberlin, is pictured.

The shared desire for developing music for all public school children and the shared value of high standards in music instruction and quality in music programs manifest in the philosophies of that small membership of music educators found germination in the NCCW Public School Music Department and the North Carolina Public Schools. North Carolina public school music was, indeed, fortunate in Wade Brown's three choices who shared common bonds in the 1916 Lincoln, Nebraska meeting.

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APPENDIX A-1

MANUAL

. . .

COURSES OF STUDY FOR THE HIGH SCHOOLS OF NORTH CAROLINA

"Music in the Secondary Schools"

EDUCATIONAL PUBLICATION No. 79 DIVISION OF SUPERVISION No. 20

MANUAL

COURSES OF STUDY

FOR THE

HIGH SCHOOLS

OF

NORTH CAROLINA

PUBLISHED BY THE
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, N. C.

TABLE OF CONTENTS

PREFACE

This course of study has been revised, having been published in 1922, and is being sent out for the purpose of assisting superintendents, principals, and teachers in carrying on the high school work in the State. It is hoped that this bulletin will serve as a means of standardizing high school work. The purpose of standardization is greater effectiveness. All of the high schools in this State should become more effective year by year in training the boys and girls for good citizenship and for wholesome living. The course of study is one means of realizing the aims of the high school. The courses presented herewith have been prepared with great care—the one aim being to meet the needs of teachers and boys and girls in our Secondary Schools.

Many of the best school men and women in the State have assisted in the preparation of the courses of study. Appreciation is expressed for this coöperation on their part. Mention should be made of the committee appointed by the Council of English Teachers. This committee was composed of Dr. James F. Royster, Miss Iva Barden, Miss Belle Doub, Miss Marguerite Herr, and Prof. I. N. White. The following rendered valuable assistance in the preparation of the courses mentioned: Miss Mary Bobbitt Powell and Miss Marjorie Mendenhall in the Social Studies; Mr. T. W. Ballentine in Latin; Miss Lessie Harward in French and Spanish; Mr. F. T. Selby in Shop Work; Miss Alice E. Bivens in Music; Mr. A. D. Harrington in Physical Education. The outline of the course in Home Economics was prepared by Miss Edith Thomas, and the Course in Vocational Agriculture by Mr. Roy Thomas. The Mathematics Bulletin, No. 32, 1921, "Reorganization of Mathematics in Secondary Education," was quoted freely. In the courses in Science the material is taken very largely from Bulletin No. 26, 1920, "Reorganization of Science in Secondary Schools." This is the report of the Commission on the Reorganization of Secondary Education, appointed by the National Education Association, and is used by permission.

J. Henry Highsmith.

State High School Supervisor.

August 1, 1924.

INTRODUCTION

The insistent demand for the original manual or course of study for high schools, which was issued in 1922, was so great that the supply was entirely exhausted by the opening of the schools in the fall of 1923. The republication of the manual was delayed, however, until it could be revised to comply with the recent adoption of high school texts. This manual is practically a reprint of the former publication, but it contains additional information on a number of subjects besides listing the newly adopted texts.

The purpose of this course of study for high schools is to provide superintendents, principals and teachers with a guide for the organization and conduct of the public high schools of the State.

It is rich in suggestions, but it carefully avoids any appearance of prescribing either what work shall be done or the manner in which the work shall be done.

The expansion of the public high schools in the State makes necessary on the part of superintendents and principals a careful study of high school organization and administration, in order that the public funds may be expended in the most economical way, and in order that the greatest possible returns in education may be secured from this expenditure. It is hoped that this manual will aid the school officials in providing proper high school facilities.

A. T. Allen

State Superintendent Public Instruction.

MUSIC IN THE SECONDARY SCHOOL

INTRODUCTION

If we accept the current conception of Education, namely, that Education is making desirable changes in people, as a basis for determining the educational value of the subjects contained in our curriculums, we must examine music with that as our criterion, to see if it stands the test. Unless it does, it would seem unwise to include it in the course of study and urge that *every school*, Rural, Elementary and Secondary, shall provide for its adequate teaching.

Life is a constant meeting of needs. We are forced from early childhood to old age to make attempts to satisfy needs. In other words our life is made up of satisfaction. Many of these needs are material ones. There are, however, other needs that demand satisfaction, such as communication, the desire to create, to coöperate, to express and appreciate feeling of beauty in form and color, in music. It is these desires and the attempt to satisfy them that give to us the problem of education.

"It is the whole purpose and process of education to adapt conduct to the most wholesome and complete satisfaction of these needs, that life itself may be most complete and wholesome."

Music in itself would not be valuable. It is made valuable by the satisfaction it gives to these needs and desires which are instructive in all people. It is valuable only when it increases satisfaction and when it makes differences in thought and action.

Granting that music gives satisfaction we must decide whether its relative value is great enough to allow it place in our curriculum.

Taking as our great objectives in Education, Health, Practical Efficiency, Citizenship and Recreation, let us see whether music plays a large enough part in relation to them to give us the right to demand the time of our children for it. These objectives might be reduced to two, "man at work and man at play." Isn't it in activities related to these that we find the fundamental differences in qualities of conduct? "If a man keeps himself in excellent health, if he is highly efficient in the use of the tools and the conventions of life and his particular work, if he participates with intelligence and efficiency in the regulative, institutional and other cure and social enterprises of his community, State and Nation, and if he uses his leisure time in a wholesome and upbuilding way we should certainly regard him as living a good and worthy life."

If we wish our boys and girls, as adults, to be the embodiment of the foregoing, we must give them as children the opportunities to grow in those respects. The activities of adults and children are much the same in kind. If he is to be able to meet a situation as an adult he must have had as a child opportunities to meet like situations.

Our curriculum must provide, if we are to have well rounded citizens, for all phases of behavior. It is not enough that the acting and thinking phase be provided for. There is a third phase equally important and yet so little recognized, and that is the phase of *feeling*. This phase gives satisfaction in the enjoyment that is found in the various art appeals, none stronger, perhaps, than that in the realm of music.

Music in relation to our four objectives can be justified on any one. It does aid health. It has its value in relation to practical efficiency. It is for that reason that Mr. Schwab finds it valuable to shut down all machinery for a half-hour every morning, that time being devoted to music under the leadership of high-salaried men. For what other reason has it been found practical to have music as part of the daily regime in many factories and stores? Because our business men recognize that the change that comes in thoughts and feelings, makes his employees more efficient and so more valuable to him. Music aids in citizenship in such ways as helping to satisfy that desire to coöperate, to be with others, to be social. We have dismissed the first three with only a sentence because, while music does function in relation to them, its functioning in relation to the fourth big objective, Recreation, is so very vital in this life of ours. We said that man's life might be reduced to work and play. One must have both.

The recent war showed how destitute our boys were of means of profitably using leisure time. This problem becomes more acute with the increased use of machinery and the reduction in time needed for providing our material necessities. With the eight-hour working day comes the increased hours of leisure. Since it is in the unoccupied time that our native impulses and tendencies assert themselves most freely, it is important that these impulses should have been so exercised that the recreative activities should be upbuilding. Is it not safe to say that if in school a boy has received enjoyment from participating in and listening to good music, that he will choose that as one way of filling in his leisure hours? If we can add to the fulfillment of a more complete life by teaching music in our schools, have we a right to deprive any child of that inheritance?

The importance of music has been realized in many sections of our country and in many cities do we find it occupying a large place in the curriculums. It would be safe to say now, with the great development that has taken place, especially in the high schools within the last ten years, that no high school can now reasonably consider itself progressive if it is not trying to give to its students as much music as it possibly can, with its size and equipment.

All that is recommended cannot be carried on in all schools. Unless we have vision, however, growth stops. Therefore, more that we can hope to do immediately all over the State is embodied, hoping that it may create a larger vision, and an incentive for the future.

Kinds of Students

There are perhaps three different kinds of students whom we must keep in our minds. First, there are those who are unmusical and are not interested in music. Then there is the group, by far the largest, which is made up of those who enjoy singing, who are musical and interested to the point of wanting to get a great deal without particularly wanting to become performers. A third group includes those who want music as a vocation or whose talents are such that they may become skilled amateurs. Just as in other subjects in the curriculum, we find students with varying capacities to which we must administer.

How Shall We Meet the Problem?

EQUIPMENT NECESSARY

To accomplish results in High-School Music, there must be a well-equipped teacher. What constitutes a well-equipped music teacher? There are two requirements without which she cannot succeed. She may have numberless other assets, but she must be both a musician and a teacher. By musician is not necessarily meant a solo artist. She must, however, have a broad knowledge and experience with musical matters, involving study, and contacts.

It is most important that the music teacher have knowledge of the real technique of teaching, an understanding of the psychology of the adolescent boy and girl with whom she must deal, and an understanding of public school conditions in order that she may be a sympathetic member of the high-school staff, doing her part to coöperate with others in carrying out the school policies and bringing to fruition the best possible results in her own field. Many studio teachers, who are excellent as such, are utterly incapable of teaching public-school music because they do not know how to handle groups of children. The success or failure of music in the high school lies largely in the hands of the teacher.

The best teacher in the world must have some place in which to work. The minimum equipment is a room in which she can hold her classes without interruption and a good piano, kept in tune, and a talking machine. Add to this a small library of books, music needed for chorus work and records.

Credits for Music

The subject of credits in music involves a great many perplexing features differing with schools. Each school has to work out its own salvation in this realm. Unless the teacher makes the music work of such a type that she can honestly feel that it is functioning to as great an extent as other subjects, the school must not grant credit for it. Music, when credited, must involve as much work as other subjects. It is most undesirable that students should feel that music is a "snap course." The recommendations of the high-school committee of the Music Supervisors' National Conference, accepted by the conference and used in the Report of the Commission on the Reorganization of Secondary Education, appointed by the N. E. A., Bulletin 1917, No. 49, follow:

I. "All study of music, or exercise in music, undertaken by any high school as part of the scholastic routine shall be credited by that school.

II. "The amount of credit so granted shall be equal in every case, hour for hour, to that granted by the same school for any other subject, with the following qualifications:

III. "All subjects, musical or otherwise, are understood in the report to be on a basis of double or single credit, accordingly as they do or do not necessitate a period of study in preparation for each period of recitation. Thus, as applied to music, chorus practice, which requires no preparation, would receive equal credit with drawing, which requires none. On the other hand each recitation hour in harmony should receive double the credit of each chorus recitation hour, inasmuch as harmony requires preparation study that can be certified; and again, harmony should be credited hour for hour of scheduled recitation, equally with mathematics or any subject similarly requiring outside study."

Courses Recommended

Since all schools cannot offer all courses recommended because to do so would necessitate elaborate organization and equipment, local conditions must determine the selection. Under no conditions, however, should chorus singing be omitted. Because of the importance of the orchestra, it is strongly urged.

Chorus Singing

Chorus singing may be required or elective. This is again dependent on local conditions. The required chorus is urged when the music interest is great, but when conditions are such as to cause little interest in music the elective chorus may be more feasible. In the latter case, there should be at least one period a week of not less than fifteen minutes when the whole school is required to meet in an assembly, at which time music should be considered. This period should be used for the purpose of bringing music to all. It should be a music period.

Regular chorus, be it elective or required, should rehearse as a minimum one one-hour period per week, or two thirty-minute periods.

In an elective chorus the requirements should be placed at a minimum, the one necessary requirement being that the student be able to carry a tune.

Chorus should be offered to pupils of all years.

In small schools it is not wise to divide the chorus according to years. In larger schools it is advisable to make divisions. For example, one of Junior and Senior students, one of Sophomore year students and a third of Freshmen.

In Junior High Schools it may be wise because of voice conditions to have eighth- and ninth-year students in a chorus—while the seventh-year students have a chorus of their own, or perhaps continue class work.

In all situations the child must be considered. Frequent individual voice tests must be given in order that the teacher may know the limitations of each voice and the part each ought to sing. With voices changing, what a child sings today may not be what he ought to sing a month from today. It should be remembered that an evenly balanced chorus in a high school is not possible if the best interest of the voices is being followed. The immature voices do not permit it. The inside parts will be weak, there being few altos and tenors generally in this early stage of the changed voice. The teacher must make the best of the situation, not trying to secure balance by forcing voices on parts that are not in their range.

The chorus work should have a definite objective. "Mere efficient conquering of one song after another, with no thought for comparative musical merit, should not constitute the practice. Correct use of voice and intelligent phrasing should be the rule. Further, if the pupils are not yet proficient in sight singing and thoroughly well-informed in elementary theory, these should be taught in connection with chorus work."

The material of this most important phase of music must be carefully selected. In selecting music you must see that the soprano and tenor do not run too high and that the alto and bass do not lie too low. Our boys and girls at this time are not yet fully matured, so we must not expect to find fully matured voices.

Selections to be used should be chosen with the utmost care. No commonplace tune, badly harmonized, should be used because the text "means well." This is especially true of new music. Certain old melodies should be pre-

served. The chorus work should not be vitiated by use of numbers of songs that no musician would regard as belonging to the realm of music. The songs used should be in the same idiom as that music which all concede it is the purpose of a musical education to lead the student to love and enjoy.

There should be a continuous growth as a result of the chorus work. It should not be possible for a student to emerge from four years of chorus work and then be as far from understanding a Beethoven Sonata as he was when he began.

"The chorus class is primarily for the development and appreciation of music and the chorus music should be the chief material for the development of this appreciation. The chorus class is the occasion for bringing the large student body into contact with musical literature and the instructor, in his desire for excellence of performance, should never lose sight of the main object of the course."

Glee Clubs (Elective)

Boys' glee clubs, girls' glee clubs and glee clubs of mixed voices may be wanted. These usually have to be organized as extra-curricular activities with meetings out of school hours.

Where the chorus singing is weak, the glee club membership should be large. Where the chorus work is good the glee club membership should be limited with the requirement of more superior work.

It is well to have the separate clubs, allowing them to combine occasionally for the programs.

The question of credit for glee club-work must rest with the local authority whose decision must rest on quality of work done and its comparative value.

There are teachers who think it should have credit, while others like to keep it an honorary extra-curricular club for the more musical students.

Orchestra (Elective)

There is perhaps no organization more valuable to a school than an orchestra. It is to be encouraged and a beginning made no matter how few the instruments. A piano and two violins can be used as a start. (Material for such combination may be ordered from Carl Fischer, New York.) The desire to learn to play orchestral instruments is contagious so that with little encouragement you can find boys and girls who will learn to play the clarinet and flute. The orchestra in large high schools began with small groups. The growth has been gradual. Big things must not be expected in a short time. Patience in helping the growth is paramount.

"This study should be offered in all the years of the high school. The musicianship that results naturally from ensemble playing is more advanced that that which results from ensemble singing. More hours of practice and preparation are necessary before successful participation is possible." . . . The course in orchestra must be thorough and well-organized to attain its best ends. The following recommendations are urged:

1. The instruments should be played in the manner of their solo capacities, the ideals of chamber music, and the refund treatment of each part in a symphony orchestra ever being kept in mind.

2. Music should be selected that, however easy, still recognizes these particular values for each and every instrument.

3. The orchestra should be considered an orchestral class or orchestral study club primarily, and a factor for the diversion of the school only incidentally.

4. Each student should be provided with an orchestral part for home study and should be expected to prepare his music between orchestral practices. This requirement is especially important where school credit is given to members of the orchestra.

5. Instruments should be bought by or for the school, to remain school property, and should be loaned, under proper restrictions to students who will learn to play them. Instruments such as the double bass, timpani, French horn, oboe and bassoon, should be bought. Only by such means can orchestral richness and sonority be secured, the real idiom of the orchestra be exemplified, and advanced orchestral literature be made practicable to the student. There should be at least one two-hour rehearsal a week.

Preparatory Music Course (Elective)

A course in elementary theory and sight singing is earnestly recommended. All who are interested in music should be eligible to it and those students who are planning to go into the field of teaching should be urged to take it that they may get some musical knowledge and background before entering the colleges and teachers' training institutions. This course with the chorus work would give valuable foundation. There should be enough sections of this class so that it need not have more than twenty-five students in it. It should require outside work to the same extent as other subjects, be carried on in the same seriousness as other classes, and receive credit on a par with other subjects.

This course should cover the details of major, minor and chromatic scales, key signatures, intervals, note values, time signatures, measures, dynamic signs, tempo marks, etc. These should be applied to actual music. This course should include sight singing and ear training, stressing both class and individual work. In sight singing they should acquire the ability by the end of the year to sing any part of a simple folk tune or hymn at sight with words or syllables.

As part of this general course there should be a simple course in music appreciation. In this course the main aim should be to develop a love for music through contact with much that will bring to them such satisfactions that they will enjoy the best music. To accomplish this we must use material within their comprehension.

This class should meet at least three forty-five minute periods a week for one year.

In this class simple material must be used, e. g., Hollis Dann, Books II, III; Progressive Music Series, Book I; Primary Melodies (Newton), Ginn & Company; Progressive Melodies (Baldwin), Ginn & Company.

Harmony (Elective)

In such schools where there is the organization, the teachers, and where the students have had previous work enough, either in school or out, classes in harmony may be formed. These classes, since they would require outside work to the same extent as other subjects, should be credited on the same basis.

Appreciation (Elective)

It is much better to have the appreciation course in which intensive work, including music form, history, biography, done as Junior and Senior subjects. In that case the students are more mature. The background received in chorus and theory, with the incidental appreciation done in connection with them, makes the student better able to understand and comprehend the more mature thought and feeling of the music which should be the basis of the course.

In all appreciation work great care and thought on the part of the teacher must be exercised in making preparation, in order that she may so guide the lesson that it will be one of passive listening only. The lesson must lead the students to intelligent listening in which they feel a participation. For methods of procedure and projects that may be used, valuable suggestions may be found in Golden Treasury, Book I, issued by the School Research Department, Edison Music Research, 473 Fifth Avenue, New York City; Outlines of a Brief Study of Music Appreciation for High School, Victor Talking Machine Company, Camden, N. J.; An Outline of Study for Public Schools Based on Columbia Graphophone Records, Educational Department, Columbia Graphophone Company, 1819 Broadway, New York City.

As an aid and impetus to the acquaintance and use of the better music the Memory Music Contest has proved most valuable. It has been enthusiastically used in all parts of the country. Much detail, showing how the contests are usually conducted may be had by writing to the National Bureau for the Advancement of Music, 105 West 40th Street, New York City.

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ORCHESTRA AND BAND

Mason, Daniel Gregory, The Orchestral Instruments, and What They Do. Novello (Gray).
Henderson, The Orchestra and Orchestral Music. Scribner.
Johnstone, A. E., The Instruments of the Modern Orchestra. Carl Fischer.
Woods, Glen H., School Orchestras and Bands. Ginn & Co.
Coerne, L. A., The Evolution of Modern Orchestration. Macmillan.
Lee, E. H., The Story of the Symphony. Scribner.
Lake, M. L., The American Band Arranger. Carl Fischer.
Gordon, L. M., The Modern School Orchestra and Its Development. Willis Music Co.
Report of Committee on Orchestra Selections, Eastern Music Supervisors' Conference. Dr. Rebmann, Yonkers, N. Y.
Clappé, Wind Band. Carl Fischer.

DICTIONARIES

Baker, Theodore, Biographical Dictionary of Music. Schirmer.
Elson, Music Dictionary (Pocket Edition). Oliver Ditson Co.
Baker, Theodore, Biographical Dictionary of Music. Schirmer.
Groves, Dictionary of Music and Musicians. Presser.

THEORY AND HARMONY

MacConnell, Essentials in Musical Definitions. Ditson.
Gehrkins, Music Notation and Terminology. Barnes.
Maryott, H., Musical Essentials. John Church.
McLaughlin, J. M., Elements and Notation of Music. Ginn & Co.
Tapper, Thomas, First-Year Musical Theory. A. P. Schmidt.
Tapper, Thomas, First-Year Harmony. A. P. Schmidt.
Tapper, Thomas, Second-Year Harmony. A. P. Schmidt.
Leavitt, H. S., Practical Lesson Plans in Harmony. Ginn.
Alchin, C. A., Ear Training for Teacher and Pupil. Ditson.
Alchin, C. A., Applied Harmony. Lyon & Healy, Chicago.
Alchin, C. A., Tone Thinking and Ear Testing. Lyon & Healy, Chicago.
Robinson, F. W., Aural Harmony. Schirmer.
Goetschins, Percy, The Theory and Practice of Tone Relations. Schirmer.
Goetschins, Percy, Exercises in Melody Writing. Schirmer.
Dann, Hollis, Complete Manual for Teachers. American Book Co.
Heacox, A. E., Ear Training. Presser.
Progressive Music Series, Teachers' Manual. Silver Burdett & Co.
Matthews, Blanche, Class Work in Music (First Year). Presser.

HISTORY AND APPRECIATION

Hamilton, C. E., Outlines of Music History. Ditson.
Pratt, Waldo S., History of Music. Schirmer.
Stanford and Forsyth, History of Music. Macmillan.
Tapper and Goetschins, Essentials in Music History. Scribner.
Krehbiel, H. E., How to Listen to Music. Scribner.
Faulkner, A. S., What We Hear in Music. Victor Talking Machine Company.

Victor Book, Instruments of the Orchestra With Charts. Victor Talking Machine Company.
Victor Book of Opera. Victor Talking Machine Company.
Streatfield, Life Stories of Great Composers. Presser.
Fryberger, Agnes M., Listening Lessons in Music. Silver Burdett Co.
Dickinson, Edward, The Education of a Music Lover. Schribner.
Hayward, The Lesson in Appreciation. Macmillan.
Downes, Olin, The Lure of Music. Harper & Bros.
MacPherson, Stewart, Music and Its Appreciation. Boston Music Co.
Gilman, Lawrence, Phases of Modern Music.
Parry, C. C. H., Studies of Great Composers. Routledge.
Mason, Daniel Gregory, Romantic Composers.
Mason, Daniel Gregory, Beethoven and His Forerunners.
Mason, Daniel Gregory, A Child's Guide to Music. The Century Co.
Mason, Daniel Gregory, Contemporary Composers. Macmillan.
Upton, George, The Standard Symphonies. McClurg & Co.
Upton, George, The Standard Operas. McClurg & Co.
Upton, George, The Standard Oratorios. McClurg & Co.
Upton, George, The Standard Cantatas. McClurg & Co.
Upton, George, The Standard Concert Guide. McClurg & Co.
Scholes, F. A., Listeners Guide to Music. Oxford University Press.
Parry, C. C. H., The Evolution of the Art of Music. D. Appleton.
Henderson, W. J., What is Good Music. Chas. Scribner.
Mason, From Grieg to Brahms. Chas. Scribner.
MacDowell, Historical and Critical Essays. Schmidt.

MUSICAL MAGAZINES AND NEWSPAPERS

School Music (for Teacher), Keokuk, Iowa.
Musical Bulletin (Free), American Book Company.
The Supervisors' Journal, published by National Supervisors Conference. Edited by Oscar Bowen, University of Michigan, Ann Arbor, Michigan.
Musical America (weekly), 501 Fifth Avenue, New York City.
Musical Digest (weekly), New York City.
The Etude, Theo. Presser, Philadelphia.
The Musician, Oliver Ditson Co., Boston.
The Musical Courier, New York City.
The Musical Leader, Chicago, Ill.
The Musical Observer, New York City.
Musical Quarterly, Schirmer, New York City.
Music Education (Digest of Music News for School and College), Edwin S. Barnes, Pawtucket, R. I.

PUBLISHERS

C. C. Birchard & Co., 221 Columbus Avenue, Boston, Mass.
American Book Company, 100 Washington Square, New York.
Silver Burdett & Co., New York City.
A. S. Barnes Publishing Co., New York City.
H. W. Gray Co., 2 West 45th Street, New York City.
Novello & Co., Ltd., 2 West 45th Street, New York City.
Arthur P. Schmidt, Music Publisher, New York.
Oliver Ditson, New York and Boston.
Theodore Presser, 1712 Chestnut Street, Philadelphia.

G. Schirmer, New York and Boston.
Chas. Scribner's Sons, Fifth Avenue, New York City.
Macmillan Publishing Co., New York City.
Willis Music Co., Cincinnati, Ohio.
M. Witmark, Music Publisher, New York City.
A. C. McClurg, 330-352 Ohio Street, Chicago.
Clayton Summy, Chicago.

PUBLISHERS OF ORCHESTRA MUSIC ESPECIALLY

Lyon & Healy, Chicago.
John Church Co., New York City.
Leo Feist, Feist Building, New York City.
Emil Ascher, 1155 Broadway, New York City.
Sam Fox & Co., Cleveland, Ohio.
White-Smith Music Co., 62 Stanhope Street, Boston, Mass.
J. W. Jenkins & Sons Co., Kansas City, Mo.
J. W. Pepper & Son, 33d and Walnut Street, Philadelphia.
Willis Music Co., Cincinnati, Ohio.

ORCHESTRA MUSIC FOR HIGH SCHOOLS

The School and Community Orchestra, Book I. Willis Music Co.
The School and Community Orchestra, Book II. Willis Music Co.
The Progressive Orchestra. Willis Music Co.
The Fox Favorite Orchestra Folio. Sam Fox.
Ditson's March Folio for Orchestra. Ditson.
Carl Fischer's Concert Folio, No. 1.
Carl Fischer's Concert Folio, No. 2.
Beginners' Orchestra (Very easy), McCosh. E. T. Root & Son, Chicago.
Ditson Amateur Orchestra Folio. Oliver Ditson Co.
Violin Ensemble (2, 3 and 4 violins with piano). M. Witmark.
Three Little Symphonies (2 violins and piano). Dancla, Op. 109.
Catalogue for (2, 3, 4 violins with piano). Fischer.
Violin Ensemble (Hermann). Fischer.

For supplementary list of graded material consult:

Glen Woods' School Orchestras and Bands.
Report of Committee on Orchestra Selections of Eastern Music.
Supervisors' Conference and Catalogues of Publishers.

MATERIAL FOR HIGH SCHOOL CHORUS COLLECTIONS

Laurel Songs for Juniors, Armitage. C. C. Birchard & Co.
Laurel Music Reader, Tomlins. C. C. Birchard & Co.
Laurel Song Book (difficult), Tomlins. C. C. Birchard & Co.
Laurel Unison Songs, Armitage. C. C. Birchard & Co.
School Song Book, McConathy. C. C. Birchard & Co.
The Halcyon Song Book. Silver Burdett & Co.
Songs Everyone Should Know, Johnson. American Book Co.
Twice Fifty-five Community Songs. C. C. Birchard & Co.
Glee and Chorus Book, McCollins. American Book Co.
Junior Songs, Dann. American Book Co.
Songs We Like to Sing, Alexander. Silver Burdett & Co.
Standard Praise Book. C. C. Birchard & Co.
School Hymnal, Dann. American Book Co.
Art Songs for High Schols (Difficult), Earhart. American Book Co.
Standard Songs. C. C. Birchard & Co.

GLEE CLUBS

New Songs for Glee Clubs, Hinds. Noble & Eldrige.
New Songs for Male Quartette, Hinds. Noble & Eldrige.
Glee Club Songs for Both Boys' and Girls' Clubs. Fullerton & Gray, Cedar Falls, Iowa.
Assembly Songs, Nos. I and II, Girls' Voices, Dann. Novello.
Seminary Series, Vols. III and IV, Women's Voices. Schirmer.
Ten Choruses (Women's Voices), Chapius. Boston Music Co.
Commencement Trios (Unchanged Voices), Dann. American Book Co.
Part Songs for Male Voices, Meyer. American Book Co.
Part Songs for Female Voices, Meyer. American Book Co.
High School Song Book (Boys' Voices), Zeiner. Macmillan.
The Apollo Song Book (Boys' Voices). Ginn.
High School Glee Clubs (Male Voices). J. S. Parks, York, Neb.
Songs for High Schools and Colleges (Male Voices), Wood. B. F. Lent, Ithaca, N. Y.
Laurel Songs (Girls' Voices), Armitage. C. C. Birchard & C.
Part Songs for Girls' Voices, Shirley. American Book Co.
Standard Songs (Boys' Voices). C. C. Birchard & Co.

CHRISTMAS MUSIC

Christmas Carols, Tomlins. American Book Co.
Christmas Carols and Hymns, Dann. American Book Co.
Christmas Carols, Standard Songs No. 4. C. C. Birchard & Co.
Christmas Carols, Bryant. Amreican Book Co.
Christmas Carols, Old and New, Father Finn. C. C. Birchard & Co.

WORKS FOR HIGH SCHOOL

The Holy City, Gaul.
Gallia, Counod.
Christmas Eve, Gade.
Christmas Eve, Saint-Saens.
Hear My Prayer, Mendelssohn.
Hymn of Praise, Mendelssohn.
The Rose Maiden, Cowen.
The Building of the Ship, Lahee.
The Wreck of the Hesperus, Anderton.
Hero and Leander, Lloyd.
The Mound Builders, Bliss.
Ruth, Gaul.
Contest of the Nations, Page.
Tannhauser, arranged for High School by C. C. Birchard & Co.
Martha, arranged for High School by C. C. Birchard & Co.
Hiawatha's Wedding Feast, Coleridge-Taylor.

SINGLE NUMBERS (UNCHANGED VOICE) SEVENTH- AND EIGHTH-GRADE BOYS

The Tinker's Chorus from Robin Hood.
The Cooper's Song from Boccacio.
The Storm Fiend, Hullah.
Out on the Deep, Lohr.

Anchored, Watson.
The Bugler, Pinsuti.
The Postillion, Molloy.

Unchanged Voices (Two-part Songs)

Lullaby, Beacon Series, 143.
Sing On, Sweet Bird, Beacon Series, 13.
Barcarolle, Beacon Series, 176.
Jolly Winter, Beacon Series, 224.
Beneath the Eaves, Beacon Series, 158.
Merry June, Vincent, Laurel Octavo.
Lullaby, Coda Series, 155.
Swing Song, Coda Series, 230.
Maybells and the Flowers; The Angel, Coda Series, 279.
The Shower, Coda Series, 197.
O Wert Thou in the Cauld Blast, Mendelssohn.
I Would That My Love, Mendelssohn.
Blow, Soft Winds, Charles Vincent.
When Life is Brightest, Pinsuti.
Kerry Dance, Molloy.

Three-part Songs (Unchanged Voices)

Voice of the Western Wind, Beacon Series, 77.
Be Glad, Lass and Lad, Beacon Series, 181.
Come, Gentle Sleep, Beacon Series, 194.
The Water Nymphs, Coda Series, 286.
The Happy Miller, Coda Series, 9.
The Dance Invites Us, Coda Series, 152.
O Pretty Red-Lipped Daisy, Coda Series, 232.
Sweet May, Coda Series, 106.
The Composer and the Street Band, Brahms.
Dragon Flies, W. Bargel.
"Lords and Ladies All are We," Thomas.
Lullaby from Erminie, Jakabowski.
The Minuet, Boccherini.
Nursery Rhyme (Suite), A. F. M. Constance.
Philomel, Nevin.
Dame Cuckoo, Hiller.

Cantatas (Unchanged Voices)

The Garden of Flowers, Denza. H. W. Gray Co.
King Rene's Daughter, Smart. H. W. Gray Co.
The Lady of Shalott, Bendall. H. W. Gray Co.
The Legend of Bregens, Bendall. H. W. Gray Co.
Pan, Bliss. Willis Music Co.
Hiawatha's Childhood, Whiteley. C. C. Birchard & Co.
Bird Raptures, Nell Earhart. C. C. Birchard & Co.
O Night, O Lovely Night, Bliss. Willis Music Co.
Mandolins and Moonlight, Bliss. Willis Music Co.
Toys of the Floating Island, Bliss. Willis Music Co.
The Walrus and the Carpenter, Fletcher. Novello.
A Midsummer Night, Bliss. John Church.

FOUR-PART SONGS

S. S. A. B.

The Revel of the Leaves, Coda Series, 204.
The Miller's Wooing, Coda Series, 240.
Vacation Song, Coda Series, 268.
Song of the Vikings, Coda Series, 100.
Heaven and Earth Display, Coda Series, 162.
Fairy Land Waltz, Coda Series, 165.

S. A. T. B.

Columbia, Beloved, Beacon Series, 193.
Farewell to the Forest, Beacon Series, 39.
Happy and Light, Coda Series, 44.
Estudiantina, Lacombe, Laurel Octavo.
Gypsy Life, Schumann, Laurel Octavo.
The Carnival, Rossini, Laurel Octavo.
The Caravan, Pinsuti, Laurel Octavo.
Jack Frost, Gaul, Laurel Octavo.
Country Fair, Abt. Octavo.
Spring Song, Pinsuti, Octavo.
Blue Danube Waltzes, Strauss, Octavo.
The Bridal Chorus, Cowen, Octavo.
Triumphal March from Naaman, Costa, Octavo.
Song of the Tritons, Molloy, Octavo.
All Among the Barley, Sterling, Octavo.
Daybreak, Eaton Faning.
Song of the Vikings, Eaton Faning.
The Skylark, Barnby.
O Italia, Italia, Beloved, Donizetti.
The Owl and the Pussy Cat, George Ingraham.
May Day, Hadley.
The Merry Miller, DeKoven.
Now the Roll of Lively Drum, from the Daughter of the Regiment.
Rustic Song, from Rob Roy.
Come, Dorothy, Come, Swabian Folk Song.
Fairy Song, Zimmerman.
Bells of Aberdorey, Venables.
The Bugler, Pinsuti.

MALE QUARTETTES

The Aeronaut, Glen Woods.
Bill of Fare, Zallner.
Curriculum, Glen Woods.
Just Caws (Cause), Bliss.
Kentucky Babe, Geilul.
A Little Dutch Garden, Spross.
A Picked Up Breakfast, Andrews.
The Sweetest Flower that Blows, Hawley.
Sweet Miss Mary, Neidlinger.
Dainty Dorothea, DeKoven.
Toreador Song, from Carmen.
The Old Woman in the Shoe, Wing.

Song of the Armorer, Nevin.
Doan You Cry, Ma Honey, Smith.
A Mother Goose Tale, Flint.
My Wild Irish Rose, Olcott.
Tate, Woods.
De Coppah Moon, Shelley.
The Bugle Calls Away, Greely.
Sorrows of Werther, Lynes.
Dry Yo Eyes, Landsberg.
Lovely Night, Offenbach-Spiker.
The Night Hath a Thousand Eyes, Nevin.
Carry Me Back to Old Virginy, Bland-Perkin.
Darkies, Wheeler.
Marcheta, Schertizinger.

The above lists are merely suggestive. The following supplementary material is published. Each company issues a well-graded catalogue from which teachers may select and have sent on approval any amount desired. The most satisfactory way to find desirable music is to have quantities sent in order that you may try it. What is suitable for one chorus or glee club may not be adapted to another.

Beacon Series. Silver Burdett & Co.
Coda Series. Ginn & Co.
Laurel Octavo. C. C. Birchard & Co.
Natural Music Leaflets. American Book Co.
Stanhope Edition of School Music. White-Smith Publishing Co.
Silver Song Series. Silver Burdett & Co.
School Music Leaflets. P. C. Hayden, Keokuk, Iowa.
Supplementary Music for Schools. Clayton Summey, Chicago.
Willis School Songs. Willis Music Co.
School Music Material. G. Schirmer.
Education Music Bureau, Wabash Avenue, Chicago.

LIST OF STATE ADOPTED TEXT-BOOKS

Chorus Books

Baldwin & Newton—*Familiar Song Classics* (Ginn).
Baldwin and Newton—*Standard Song Classics* (Ginn).
Chadwick-McConathy-Birge-Miessner—*Book of Choruses* (Silver).
David Bispham Song Book (Winston).
Earhart—*Art Songs for High School* (American).
Giddings and Newton—*Junior Song and Chorus Book* (Ginn).
Giddings—*Standard Chorus Book* (Oliver Ditson Company).
Hollis Dann—*Junior Songs* (American).
Hoover—*Assembly Hymn and Song Collection* (Educational Music Bureau).
Marshall—*Halcyon Song Book* (Silver).
McConathy School Song Book (Birchard).
Ne Collins—*Glee and Chorus Book* (American).
Parsons—*High School Song Book* (Silver).
Tomlins—*Laurel Music Reader* (Birchard).
Tomlins—*Laurel Song Book* (Birchard).
White—*Lake High School Song Book* (Scott).

Zelner—*High School Song Book, Revised* (Macmillan)
Golden Book of Favorite Songs (Hall)
Grey Book of Favorite Songs (Hall).
High School Assembly Song Book (Barnes).
No. 1, Twice 55 Community Songs (Brown Book) (Birchard).
No. 2, Twice 55 Community Songs (Green Book) (Birchard).

Music Appreciation

Faulkner—*What We Hear in Music* (Victor Talking Machine Company).
Hamilton—*Music Appreciation* (Oliver Ditson Company).
Moyer—*Introduction to Music Appreciation* (Oliver Ditson Company).

Theory and Harmony

Anderson—*First 40 Lessons in Harmony* (Birchard).
Anderson—*Second 40 Lessons in Harmony* (Bichard).
Gardner—*Essentials of Music Theory* (Carl Fischer—Cooper Square, New York).
Heacox—*Harmony for Ear, Eye, and Keyboard* (Oliver Ditson Company).
Maryott—*Essentials of Harmony* (Gamble Hinge Co., 67 E. Van Buren Street, Chicago, Ill).
Tapper—*First Year Harmony.*
Tapper—*Second Year Harmony.*
Tapper—*First Year Theory.*

Music History

Cooke—*Standard History of Music* (Theodore Presser Company, Philadelphia, Pa.).
Forsyth—*Progressive History of Music* (Art Publication Society, St. Louis, Mo.).
Hamilton—*Outlines of Music History* (Oliver Ditson Company).
Mathews—*Popular History of Music* (John Church Company).
Tapper and Goetschius—*Essentials of Music History* (Scribner).

APPENDIX A-2

Excerpts of Published Speeches of Bivins

Excerpts of "Music in Education"

The aims of education have been variously stated by different educators. Though stated in different ways all have the same underlying principle--that education shall be a process by which we socialize the individual. President Payne of Harris Teachers' College, St. Louis, Mo., states it this way: 'The function of education is no longer the giving of information about arithmetic, geography, music, etc., but it is regarded as a means of securing to the individual the right sorts of social actions and of developing in the individual the right kinds of feelings, attitudes, points of view, ideals and sentiments about social practices.' To make vital this socialized aim in education we must choose to put into our curriculums such subjects as will be a means to this end. We must cease basing our education only on the three R's and base it rather on the three H's: head, heart, and hand. In other words, carry out Herbert Spencer's ideal 'that education shall be a preparation for complete living.'[1]

Because I believe in this aim, because I feel you must believe in such an ideal, I come to you this afternoon, trusting through you to bring your

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[1]Herbert Spencer (1820-1903), a British philosopher, pioneering social scientist, and evolutionist believed that education should prepare the individual for life by developing the mental, physical, and moral capacities; he emphasized the mental capacity. He defined and arranged, in order of importance, the activities he believed important to life. These included (1) direct self-preservation, (2) indirect self-preservation, (3) parenthood, (4) citizenship, and (5) the refinements of life. His philosophy fit well with preparing the individual for industry. The arts, under refinements of life, were his last consideration; however, he felt they were a necessary part of education. Theodore Telstrom, Music in American Education (New York: Holt, Rinehart, and Winston, Inc., 1971), 58-65.

superintendents, principals and your communities to the realization that unless music is included in the curriculums their children are being deprived of an inherent right to an education which is training toward complete living.

You may question my preceding statement. I trust, however, I may convince you that music, rightly taught (please notice I say rightly taught) does function in the education of a child so that without it the aim of modern education cannot be accomplished.

Music is not a frill and should not be so treated in our schools. It is not a dissipation of the mind, as one might infer from the work done by the majority of teachers. It may be a respite, but it is not a relaxation. It is a subject to be treated with respect and seriousness because it has within it education, yes, much education. If music did not have an educative value, if it did not play such an important place in life, our own United States Commissioner of Education, Dr. Claxton, would not have said, 'Next to reading, writing, and arithmetic, I would put music in the curriculum.' And President Elliot, of Harvard, would not have said, 'We should have more practical subjects like music and drawing, and less grammar and arithmetic.'

Modern education is based as previously suggested on the three H's. Since the child has this triple alliance of head, heart and hand, the intellectual, spiritual, and the physical natures, it is necessary to take into consideration the development of each, in relation to the others, coming back again to the ever-present thought, the fitting of the child for complete living.

If music will develop this three fold nature, it is a subject which ought to be recognized as a necessary subject in the curriculum of every school, large, small, city and rural, in this state, and every state. Music develops the intellectual nature. . .

Music is a means of expression. It is a socializing factor. It is recognized as necessary in home, in church, in theatres, in the army, in the navy, in industrial plants, in department stores, everywhere in this world except in an appallingly large number of schools. Why, even the superintendent who sees no place in his curriculum for music expects that on commencement day some music shall be gathered from somewhere to take perhaps half or more than half of his program.

We must remedy that awful blot on our educational systems, especially of this section. Statistics show that the Southern States fall far behind all other

sections in the realization of the educative value of music. It is only in the Southern States that statistics show the larger number of cities above a school census of 3,000 as well as below a school census of 3,000, without supervisors of music than with supervisors of music. We, you and I, must help our state to realize its duty. How can we do it? It seems to me that the Grade Teachers must realize the need and take every opportunity to equip themselves to teach their own music. When at summer sessions, elect music, read all you can find on the teaching of music so as to realize that the actual teaching of music differs little, in fact none, from the general methods used in teaching reading, for instance. The stumbling block is the lack of knowledge of subject-matter. It is not impossible to get that with some one to start you in the right track plus a great amount of sticktoitiveness. It is not easy and I already hear someone say, 'I have no talent for music.' Someone has said truly, 'Talent is largely the ability for hard work.' It is at this point you need a trained supervisor who could teach you, show you how and help guide over what might be a real stumbling block. When I say a trained supervisor, I do not mean a piano teacher who sings a little, nor a voice teacher who plays a little. I mean a person who has prepared himself or herself to teach music in the public schools from the educational view point, one who knows children, who knows school problems and sees music in its relation to the other subjects in the curriculum and in its relation to the life of the community. In other words, not one who knows only music, nor again one who knows only how to teach, but one who knows how to teach music to children in public schools based on a safe, sane and sound educational foundation. The people of our state must come to the realization, our superintendents must see the vision, and you, when you do realize how much music is needed, how much you need the help of a supervisor must by concerted action, demand and through logical reasoning prove to them that your demand is only one which by not being granted deprives the children and community of one of the greatest influences. They must see that without music the schools are not being allowed to function completely and the children are not being "educated for complete living."[2]

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[2]Alice Bivins, "Music in Education," North Carolina Teachers' Assembly Proceedings and Addresses, Thirty-sixth Annual Session, 1919 (Raleigh, North Carolina: Mitchell Printing Company, State Printers, 1920): 106-108.

Excerpts of "A Plan for County Organization"

Who are these rural children about whom we are concerned? They constitute 62 2/3 percent of the 20,000,000 school children in the U.S. Why are we concerned about them? Because there is such a difference in the advantages given these children compared with their urban brothers and sisters. . . To supply the open country and village schools, 300,000 teachers are needed. Statistics show that one-half that number, or 150,000 never completed a four-year high school course; 10 percent, or 30,000 completed only the eighth grade; 20 percent only are normal school graduates; 15,000 teachers (negro rural schools) have had no more than sixth grade work. In what city would such immature, poorly prepared teachers be tolerated? . . .

The school term of the city child averages 184 days against the 137 day year of the rural child. The average number of days' attendance of the city child is 143 against 96 of the rural child. The city children average eight years of school under better teachers and better conditions. The rural child averages only six years with less equipment and poorer teachers. High school advantages are only one-sixth as generous. Child labor is three times as great. Illiteracy is twice as great. The per capita expenditure for the city child is $40.00 annually against $24.00 annually for the rural child.

. . . consolidation has made changes. It has brought to some in the country like advantages, but do you realize that 8,000,000 or 38 per cent of all school children are still in one- and two-teacher schools; that there are only 12,000 consolidated schools against 190,000 small-unit schools? We cannot think only in terms of the consolidated school. It will be a long time before the one- and two-teacher school is reduced materially, and some there will always be.

How can these outstanding differences be decreased? In my opinion, it must come through a changed attitude of the function of the rural school. We have been satisfied to think of the purpose of the rural school as different from that of the urban school; whereas, the purpose of one is the same as the other, namely, to promote the growth of children through making in them desirable changes. When we recognize that the elementary school, be it rural or urban, is the school which, while recognizing special talents and aptitudes has for its function the

development of the likenesses through constants in education, then will we admit that the end in the elementary school is the same. It would seem to me that if the principles of education are right, they are right for all school courses. "What is good for the goose is good for the gander," the old saying goes. I do not think it is out of date today. County children have the same emotions and instincts as city children. They have a right to equal opportunity and the same fullness of development. If we recognize that, then we realize the curriculum must be just as broad in social contact, just as rich in its cultural advantages, as the curriculum of the urban school, but, of course, adapted to the life of the rural child.

As a man and as a citizen in a democratic country the farmer needs and is entitled to the same education for human development, for sweetness and light, and for the responsibilities of citizenship as is any other man. The farmer, the farm home-maker, and the farm child are dependent on their own resources for culture and recreation as others are not.

It makes it imperative that we, as part of the wheel of progress in education, work for more equitable educational opportunity for all children based on their needs rather than the "accident of their time or place of birth."

Since we believe that the school today must prepare for living, that we must give to every child the opportunity to prepare for health, citizenship, efficiency in life--in other words, the bread of life, we must also realize that we cannot live by bread alone, and prepare him not only for *living* but for *complete living*, thinking in terms of preparation for the use of his leisure time to help him to find those things which add to happiness and contentment. Lack of resources for pleasure and enjoyment lead to discontent and dissatisfaction. We do not know how to enjoy things of worth--as art, nature, music. Taste must be cultivated. How true is the Bible when it says, "Eyes hath he and sees not, ears hath he and heareth not"!

If we believe the preceding things, our duty lies plainly ahead, though it seems often of no use, with the realization of the untrained teachers, the lack of sympathy from patrons often, the lack of any supervision of the education work, the pitiful lack of equipment.

What can we do to help? I am going to tell you what one county has done. To an outsider coming in it seems very little, but to one knowing the situation

five years ago we realize that we have made progress. I am afraid I shall have to be personal now. I trust you will pardon it. My first year in the North Carolina College for Women brought me face to face with a music situation that I never dreamed existed in any place.

Having taught in parts of Wisconsin, New York, and Michigan where music was a part of a school curriculum and had been for years, to become part of a state which had no more than five people trained especially for supervision and only a few forward-looking musicians who knew what was needed was not an easy adjustment. I began to look around for places that needed me and for inspiration that comes with seeing growth. Of course, there was the work at the college, but I knew that the college would have to do more than what was done on campus. Opportunity soon came through the Professor of Rural Education. At her suggestion, I went to the Rural Demonstration School once a week. I can truthfully say that I have never had a happier experience in teaching. To see the unfolding of a side of life those children had never before experienced, the eagerness with which they waited for the day for music, the response from big and little, made one realize how hungry they were for means of expression. Through the children we reached the mothers and fathers. At community meetings, with the children to sing to them, it was only a step to get the parents to sing with them. After the first timidity was overcome, singing became part of all community meetings. From this seed grew a larger musical plant. Other schools wanted songs, and where asked, I went, realizing that every "sing" meant more music and eventually a realization that they had not been having something they really wanted very badly.

Then there was the music club. Greensboro boasts of the oldest music club in the south. Up to a few years ago, however, its activity centered within itself, largely, as do so many clubs. That kind of a music club means little to a community. Unless it reaches out to do service, it, like a human being who is content to live unto himself, becomes narrow, selfish, and provincial. The club was ready for branching out, so an extension department was created as well as enlarging its membership so that not only performers but those interested in music might become part of this body which was enlarging its vision. This extension department functioned efficiently by giving half-hour programs at county fairs that the county demonstrators had in charge. At the request of the county helping teacher, programs were given in the

schools in the county. We soon saw that we could function more efficiently if our county helping teacher and demonstrator became members of the club, so that they could tell us their needs and they would know our possibilities. With the idea of closer cooperation, the county helping teacher has been the chairman of our extension committee. Her knowledge of the situation's immediate needs and future plans for the work in the county made it possible for us as a club to do much more telling work. This cooperative work led to the buying of Victrolas in some of the schools, the club buying records that formed a nucleus for a circulating library which was handled by the helping teacher.

In the high schools there were piano teachers who tried to do some singing. Having had no training for that phase of the work, the attempts were often pitiful, yet all due credit must be given to the piano teachers in the south for the desire to stimulate interest in music.

Since these teachers received little or no compensation for the work from the county, since there were no established state requirements--in fact, since many of them knew not how to interpret public school music, we had to find some way to raise the standard. This we did in this county by having in connection with their commencement county contests and in these contests including chorus work.

When the decision of the judges was given, the chairman of judges always gave constructive criticisms, offering to give suggestions to any teacher personally if she desired. The spirit shown by them always proved that they were anxious to get all they could to help in the next year's contest work. This year they will take part in the state contest to be held at the North Carolina College.

The teachers in the schools began to see that they needed help. At their suggestion, some music was done at their meetings to get them more interested and to help them, though in a small way, to do their best what they were attempting to do. At the suggestion of the helping teacher, many took music at summer school. So through these five years, with all forces working together and through the capable helping teacher, who sings not a sound, but appreciates deeply and realizes that her rural children must not be deprived of a vital part of a curriculum, the music work has grown, not be leaps and bounds, but slowly and surely. This year two of the schools have teachers of public school music. The teachers have been preparing to put on a music memory contest by first having it conducted for

them in their meetings. They are learning by doing themselves. To answer another demand from the county teachers, there has been an extension course offered by the college. This has covered a year's work, and many in that class are going to take another course at summer school.

This is only a small beginning of what we are hoping for Guilford County boys and girls. What we have done is not unique at all, but it has brought working forces together, making a beginning in the organization of a county for equal opportunities for all children, be they rural or urban.[3]

Excerpts of "Training of the Music Supervisor in Normal Schools"

It (teacher training) has tried to imitate the University in its desire to broaden out, and today in some Normal Schools one might find it somewhat harder to say that the original idea for which Normal Schools were established is the big thought of the school. However, the teacher training problem is still the important one in the development of our children, and I believe we find the thoughtful educators facing the fact once more that the possession of knowledge is no guarantee of the ability to communicate it, and, therefore, that the sole aim of the Normal School is to train teachers, and as Dr. William C. Bagley, of Teachers College, Columbia University says, 'to do it and do it mightily.'

. . . 'What is a Supervisor?' might well be asked. It seems to me a Supervisor is one who not only plans, guides, and inspects but one who plans, guides and helps by doing <u>for</u> the teacher. In other words, she must be a teacher, one who can inspire and, through sympathy gained through knowledge of school conditions and the teacher's problem, gain the confidence of her teachers.

. . . With the limited interpretation of the duties of the Supervisor of fifteen or twenty years ago, the two years seemed long enough. These courses were narrow in scope but prepared specifically to

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[3]Alice Bivins, "A Plan for County Organization," <u>Journal of Proceedings of the Sixteenth Annual Meeting of the Music Supervisors National Conference</u> (Ann Arbor, Michigan: The Conference, 1923): 203-206.

teach music in a very definite way. The success that was attained, I believe, was due to the fact that the work centered around teacher training, the studies were related to the actual school problems and the people who went into the field knew school conditions.

With the growing demands in music supervision, caused by the far reaching vision which has developed along with general developments in education, one is amazed to find so many two year courses still in existence.

The standard course for Supervisors presented by the Educational Council and adopted by the National Conference at the 1921 meeting, has had its effect. But so long as there are two-year Normal Schools to some extent at least, I expect the two year courses for Supervisors will remain.

. . . Since the Normal School has for its aim the professional one of training to teach, she will have professors who are more apt to think in terms of professionalized curriculum.

One of the strongest phases of the Normal School is the Practice School usually on the Campus, or in the same building. This makes the practice teaching a much more efficient piece of work because of the greater amount of time for supervision and the larger amount of time available for actual teaching, making it possible for real teacher training to actually be done.[4]

Excerpts of "What Should Graduate Study Contribute to the Education of the Music Teacher?"

When I was asked to discuss this subject, I asked myself: What is education? What is education for?

There are many definitions of education. Of them there are two or three that I like particularly. Every teacher, I am sure, has his own, but may I give you the ones that have served as guides for me? Some years ago Dr. Thorndike defined education as 'Making desirable changes.' That always had hope in it for me because of its non-static conception. To feel that it is possible to grow, to change, to move on, brings courage that both as individuals and groups there is something better to grow to--provided of course, as his definition indicates, the changes made in

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[4] Journal of Proceedings, 1924: 315-317.

ourselves and in others because of our influence, are desirable ones.

Another definition I like is one that Governor Aycock of North Carolina--not a school man--gave when he said to his legislators years ago, 'Gentlemen, education is pulling out what God Almighty put in.' That has significance for us, does it not? Yet there are many teachers and parents who still believe that they must pour in.

And the third is one that Dr. Thomas Briggs has set forth when he said that 'education helps us to do better those things which we do anyway.'

In each one of those definitions we are aware of an emphasis on change, growth, development. The first step, so it seems to me, in answering the question put by the topic assigned, is to have the realization that education is not static, 'It is dynamic and vital in that it deals with the most vital stuff in the world, human life and with relationships of human beings in a changing world, a fast changing world,' says Dr. Mursell. Such a challenge! Surely we need music teachers who can see life as a whole, life as richer, fuller living with music a part of the whole!

But that I might not speak only of what I think, I put to many students who are pursuing graduate work this question: 'What do you want this study at the graduate level to do for you?' Here are some sample replies: 'I want to enlarge my vision.' 'Things change so fast, I want to bring myself up to date.' 'I want to know more about music.' 'I want the opportunity to improve my performance.' 'I have been teaching just one type of thing--I felt larger relationships so want to know more of other fields.' 'I needed a master's degree to keep my position.' Analyzing these statements taken at random from answers to the question, you are aware of a feeling on the part of all for more of something.

Then I decided I had better look back a little, and so I asked Miss Edna McEachern if I might again have for study her dissertation (not yet published) which is, as some of you know who participated in it by helping her collect her data, 'A Survey and Evaluation of School Music Teachers in the United States.' I should like to quote from Miss McEachern's study. She says: 'The chief function of the undergraduate school music curriculum should be to provide broad musical background upon which future specialization may be based. While individual abilities should be developed from the start, specialization should not be made at the sacrifice of basic musical training necessary for all school music

teachers regardless of special interests. Granting talent, the degree of specialization possible is determined by musical background. In this respect, specialization may be likened to building a skyscraper--the broader and deeper the foundation the greater the super-structure possible. So too, in educating school music teachers, the broader the musical background the finer the ultimate product. Furthermore, specialization based upon limited background is fraught with danger because it lacks perspective. The specialist who knows only his field knows not even that. True specialization is based upon knowledge and appreciation of every factor which contributes to excellence in a limited field, and to this end will draw from related fields. For these reasons the undergraduate school music curriculum should proceed along broad lines of musicianship.'

The undergraduate curriculum should be really concerned with educating school music teachers, not music supervisors. Music supervision presupposes a background of teaching.

In her data on training elements given inadequate treatment, Miss McEachern had specific indication from those in the field of the felt weaknesses in their training. There were some forty-one items indicated; I am choosing just two or three as examples: '44% voted that the training in music criticism was inadequate; 40% felt lack in contemporary music; 33% inadequate training in keyboard harmony; 25% inadequate training in psychology of music learning; 20% inadequate training in playing accompaniments; 37% inadequate in improvising accompaniments.' There are many more interesting items indicated but these inadequacies stated by teachers in the field who have been graduated with a bachelor's degree from recognized institutions point to felt weaknesses, which need remedying.

It is those very strengths and weaknesses that point for us what graduate study may do. Graduate study has, I believe, two main functions: first, that of interpreting to the student his undergraduate work in the light of experience; and secondly, that of extending what he has already begun and expanding his education through new experiences in new fields of culture.

In analyzing this graduate study, I think again of Dr. Briggs' definition of education: 'To do better that which we do anyway.' In the undergraduate work the student has been concerned with trying to get a music background, to build some skill in performance, to know how and when to use them, and to develop some

teaching techniques so that objectives in music education may be realized. Four years are not many in which to bring to fulfillment anything like the necessary background for a music teacher today.

When music in the schools was a one-activity subject and the concern was subject matter, and that isolated and unrelated to the other subject matter poured into children, what was to be used could be learned in little time. We had our training periods of three weeks then six weeks in summer session, lengthened to one year, two years, until now for state certification there is a growing tendency to require a minimum of four years in many of the states. Why this lengthened period of training? Because we are realizing that music is a means of utilizing and developing the emotions; that the emotions are a most important part of the whole human being. We know that music is an important part of the whole educative process. We cannot have a whole human being unless all parts are recognized. And we cannot give a rich musical experience with only one activity when we know that there are three approaches to the experience; performing, listening and creating. That means we must have teachers capable to guide through those three avenues. To do it, they themselves must have experienced music through those avenues, they must have felt the joy that comes from contact with beauty if they are to enthusiastically carry pupils through these experiences, with the result that the pupils in turn will desire more of that beauty and find a place for it in their lives.

Music education is a larger concept than 'public school music.' It is an indication of a larger function, and it is getting ready for that larger function of music that I believe is bringing the necessity for further study.

This graduate study should carry on the interpretation and expansion along three main channels. First, it should develop further the general musicianship; secondly, it should enlarge and interpret the general education background; thirdly, it should expand and interpret the specific professional preparation.

Graduate study should contribute further to the student's performing ability as a musician. In the undergraduate level there should be at least one instrument on which performance becomes proficient. Graduate study should add to this a greater degree of ease and confidence, of artistic performance and expansion of music literature used. With the radio accessible to nearly all people, the standard of

performance set is generally higher than when the music teacher was the one who set that standard. She must now meet a standard set by others. She cannot afford to be unable to do that about which she talks. She must be a musician, not a 'public school music teacher,' upon whom aspersion may be cast because there is no singing or playing ability.

This increased musical performance ability must be paralleled by an ever increasing teaching ability. And so there must be opportunity for further analysis and study of teaching as a profession.

In the undergraduate work, the student should build a philosophy, learn to deal expertly with pupils as individual creatures, learn some things of the nature and conditions of learning and to guide that learning. All too often, I fear, though, the learning to teach comes to them through giving them a methodology instead of principles, so that their teaching becomes a performance of tricks instead of an application of knowledges in such a way that greater growth is coming not only to the pupils they are teaching but to the teachers. Surely teaching should bring self-growth. For that reason it seems to me there should be the opportunity for further study of those studies vital to teaching as an art as well as a science. There are new philosophies developing, new psychologies, new points of view in administration. The music teacher needs to be cognizant of these; to analyze, evaluate and relate them to herself and her teaching.

There is a growing realization that supervision should be done by those who have had experience in teaching. The supervisor is no longer the inspector but the person who is a helping teacher; the one who is improving the learning of pupils through the improvement of teaching. That means a much wider vision and a presumed experience in teaching. It would seem wise to think of undergraduate work as preparation for that teaching, to which in graduate work may be added such study as is necessary for a supervisor. It seems to me necessary that the graduate student should find ample opportunity for that development.

That of necessity means more work in interpretation of the whole school problem, because supervision entails many human relationships, e.g., with administrator, with teachers, with other supervisors, with students, with private music teachers, with parents, and with the community. It is no small task, and to meet it there must be preparation. As in other branches in which the fifth year is being added to the

requirement for the position of a supervisor, so I think the demand for a fifth year for music supervisors will come. We must be able to stand shoulder to shoulder with others in the educational picture and our teacher training institutions must be able to adequately meet the problems.

Not only must there be opportunities for the graduate student to increase his musicianship and his teaching areas, but he must be able to enlarge his own cultural backgrounds. In the undergraduate work too often the desire to build skills has given an emphasis and specialization on a single phase, so that even within the music field there has been specialization within itself, without a broad enough background for interpretation of its place in a whole. That is even more true in relation to knowledges outside and beyond our own field. We have the music teacher who knows nothing else and so is hampered in interpreting music as a part of a whole life. Today it is even more important that there be wide background. One need only try to work on a curriculum program to find out how much more both in music and outside of music is necessary to the interpretation of a school program. One cannot be a music teacher, but a teacher of boys and girls, with music one tool by which the growth is to be brought about. There must be knowledge of art, of literature, of social studies, that music may be a part of an integrated whole. So the graduate student should have opportunity for enriched study of those broader culture backgrounds. There must be increased breadth of interests. There is no place for the one-time narrow music teacher. The graduate student has a right to expect opportunities for new and varied contacts.

In this discussion I have not pictured the ones coming for graduate work. There really are at least two kinds for whom we must provide. The problem today is a different one from that of even five years ago and very different from that of ten years ago. The graduate student used to be the one who having finished an undergraduate degree, and having taught for a period of years, felt the need of more stimulation or perhaps the pressure of the demand for more study. Today we not only have such graduate students but a large number who have finished a baccalaureate degree and have been unable to get a position, who do not want to lose what is already gained, so continue their study. But regardless of the path along which they come, they are coming for more of that which they want and need. The one who has had experience may know more practically what must

be strengthened and expanded; the one just from a baccalaureate degree has the insatiable desire for learning more of that in which he is particularly interested. Both must have opportunities to fulfill desires and both must have guidance in the light of the past, to get ready for the future.

I have not stressed particularly the study beyond the master's degree. But before closing I should like to say just a few words about the further study leading to the doctorate. I think of the master's degree as an interpretation, expansion, and extension of the undergraduate work, the gaining of which should be possible for any normal student, but the doctor's degree is not necessarily for everyone. It demands a certain devotion to types of work to which all are not adapted and in which all are not interested nor is it necessary that they should be. However, the taking of a master's degree should not be like the closing of a book, never to be reread, but rather should it develop a realization that education is a growing thing, that graduate work is just a nourishing for further study. Must there be another goal? Then maybe we must give a second master's degree or some other recognition for that further study.

No matter what else has taken place, graduate work must leave the student with a knowledge of enriched life, so that for him education has become a fuller, richer, more satisfying living, with many paths for the future opened to him--because he is a broader, bigger, human being, who is using better an art in its rightful place in the whole.[5]

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[5]Alice Bivins, "What Should Graduate Study Contribute to the Education of the Music Teacher?" Twenty-ninth Yearbook of the Music Educators National Conference (Chicago, Illinois: The Conference, 1936): 112-116.

APPENDIX A-3

Photographs of Bivins

Bivins, no.67, pictured as a student in the 1910 Yearbook of Potsdam College.

Bivins, no.15, pictured as a faculty member in the 1912 Yearbook of Potsdam College.

Bivins, as president of the Greensboro Euterpe Club, 1920-1921. (Obtained from a slide of Bivins' photograph by permission of the Greensboro Euterpe Club.)

Fourth Annual North Carolina Music Contest for High Schools (April 19-20, 1923). Bivins, second row, first on left; also pictured, Wade Brown, Dean of the School of Music, Edwin N.C. Barnes, Director of Music, Washington, D.C., and William Breach, Director of Community and Public School Music, Winston-Salem, North Carolina. (Obtained from MENC Historical Center, University of Maryland, College Park, Maryland.)

Group picture of the Music Supervisors Convention of 1916 held in Lincoln, Nebraska. [Insert at front of the Journal of Proceedings of the Ninth Annual Meeting of the Music Supervisors' National Conference (McKeesport, Pennsylvania: The Conference, 1916)].


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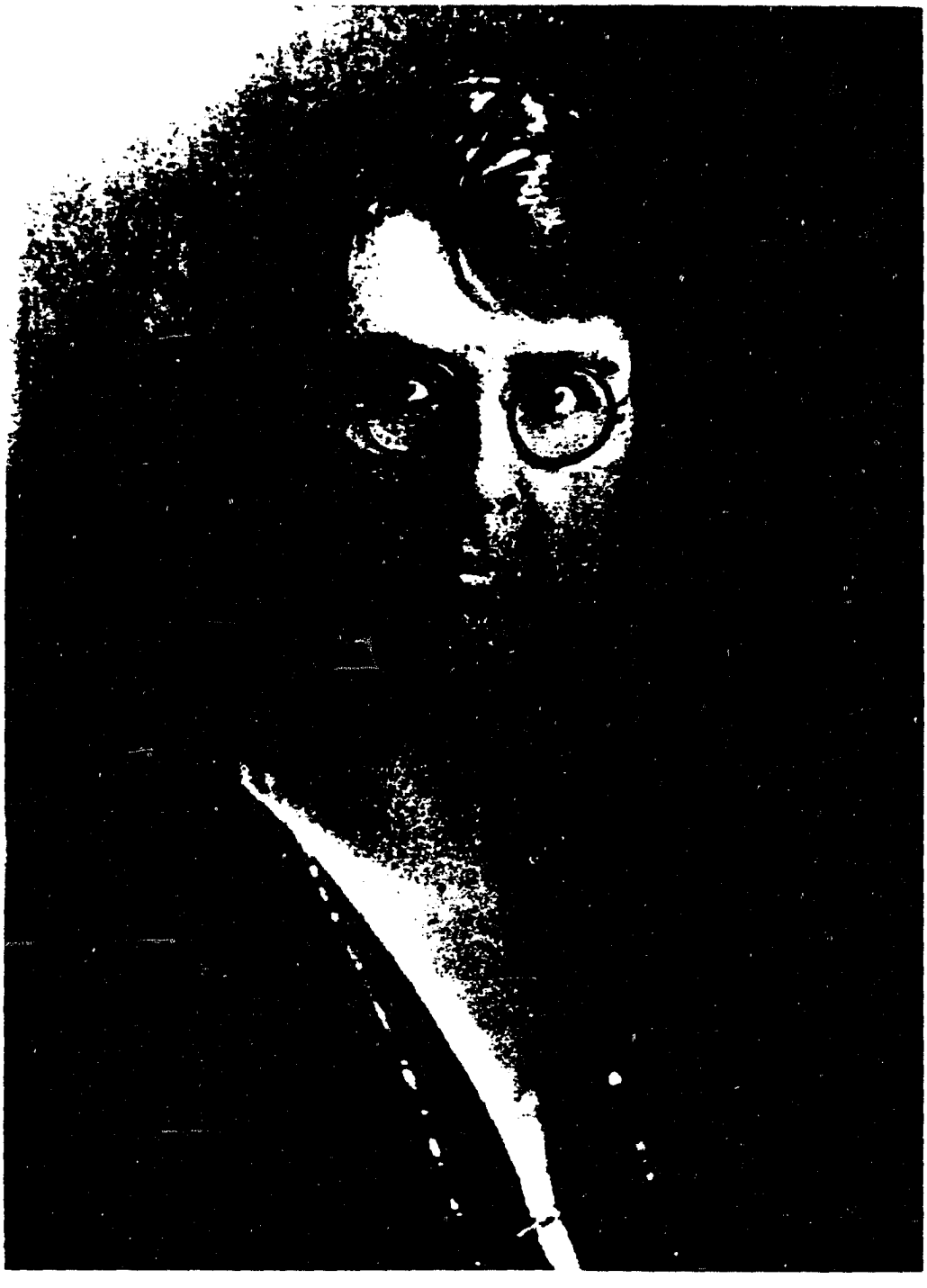
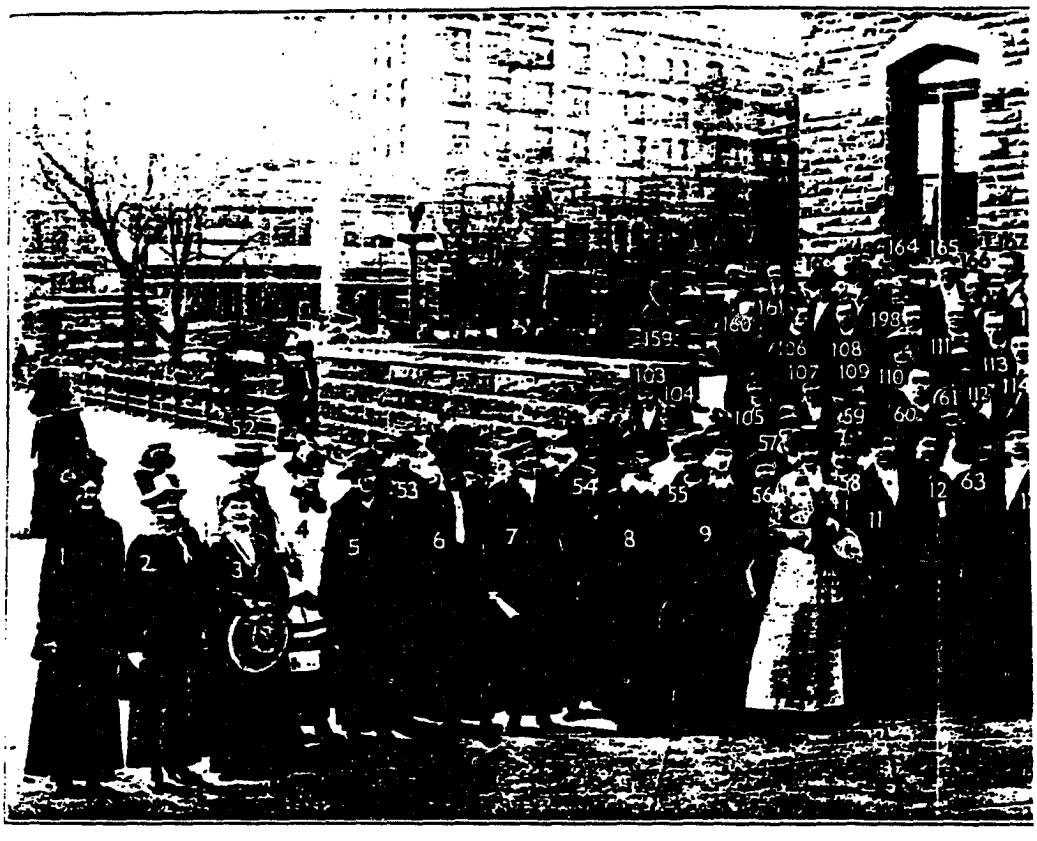




1 Isabelle Mossman
2 Lulu Kanagy
3 Fannie E. Lynch
4 Grace Barr
5 Gladys Hooper
6 Violet V. Collins
7 Gertrude Lafferty
8 Helen Mattison
9 Rilla Shoemaker
10 Minnie C. Woodroffe
11 Mrs. Cora Foster
12 Ottilie Herzog
13 Katherine Powers
14 J. Riley Small
15 Mrs. Alberta Heald
16 May A. Stone
17 Nettie C. Dowd
18 Mabel Glenn
19 Minerva C. Hall
21 Emma Meservey
22 Wm. L. Tomlins
23 Elizabeth E. Luce
24 Virginia Anthony
25 Loretta Corkins
26 Wm. L. Sheetz
27 Henry M. Butler
28 L. F. Stoddard
29 Edgar Gordon
30 Wm. Earhart
31 P. W. Dykema
32 Bessie Whitely
33 J. C. Kendel
34 I. Milton Cook
35 Bessie Miller
36 Blanche Rumbly
38 Mrs. J. W. McAdams
39 Wm. B. Kinnear
40 W. Otto Miessner
41 Laura Gary
42 C. S. Dunham
43 H. B. Schuler
44 Warren E. Pollard
45 J. M. Thompson
46 Edna Zimmerman Cook
47 Marian Sargent
48 Madge M. Bourne
49 Angie Middleton
50 Grace K. Hunter
51 Lillian McCracken
52 Olga E. Hieber
53 Jessie Dodd

54 Myrtle B. Morrison
55 May E. Kimberley
56 Catharine E. Strouse
57 Josephine A. Stringham
58 Hattie Fuller
59 Cora F. Conaway
60 Irving W. Jones
61 Lita A. Ramey
62 Margaret K. Sullivan
63 Eugenie Dussuchal
64 Mrs. Kate Kinyon
65 E. Ruth Pyrtle
66 Anna Booth
68 Alice E. Jones
69 N. Maud Carpenter
70 Louise Wilcox
72 Eva Meek
73 E. S. Pitcher
74 Emma B. Pitcher
75 Arbie Mendenhal
76 Emma K. Kelle
78 Grace Van Dyke More
79 Zeta Van Gundy
80 Ruth Anderson
81 Mrs. Jos. Severa
82 Zdenka Sinkule
83 Eva B. Graves
84 Bessie M. Crocket
85 Clara E. Starr
86 Minnie E. Starr
87 Stella R. Root
88 Lillian Cuba
89 Julia Luelle Burhard
90 Martha Cressey
91 La Belle Kennery
92 D. May Miller
93 Letty Ellen Keerl
94 Florence A. Crane
95 Mrs. F. C. Williams
96 Clara Roach
98 Lucy M. Haywood
102 E. Eugenie Willett
103 M. Ethel Hudson
104 Mrs. L. V. Sweesy
105 Helen Zenor
106 Jerome Swineford
107 L. Josephine Wright
108 Reese Solomon
109 Elizabeth Kimmel
110 Gertrude Johnston
111 C. H. Congdon
112 Elizabeth Pratt
113 Harry C. Eldridge
114 Glenn H. Woods
115 Glenn M. Tindall
116 Eunice Ensor
117 Chas. E. Lutton
118 E. L. Coburn
119 Perl Minick
120 Mrs. Rae Williams
121 Olive A. Slingluff
122 Norman E. Lovell
123 Mary E. Steele
124 Hazel G. Kinscella
125 E. C. Tillotson
126 Lulu Shanafelt
127 C. W. Weeks
128 Minnie May Hodges

129 E. L. Philbrook
130 Wilma Warrick
131 Miss Helsabeck
132 Mrs. James T. Sleeper
133 Zelda Morrow
134 Margaret Dick
135 Jane Tweed Bell
136 Mrs. Bertha D. Hughes
137 J. J. Coleman
138 C. A. Fullerton
139 Julia E. Crane
140 A. Aurelia Murphy
141 Alice E. Bivins
142 Alexander Henneman
144 Thankful Spaulding
145 Mary Smith
148 Elizabeth Wellemeyer
149 Julius Neumann
151 Claire Owens
153 John W. Beattie
154 Mary Hartz
155 Eugen Hahnel
156 Chris. H. Stocke
157 Guy Hoover
158 Louise Hannan
160 Minnie A. Persons
161 Robert Wilkinson
162 Blanche Sorenson
163 Elizabeth O'Connor
164 Frances Elliott Clark
165 Wm. Solomon
166 C. C. Birchard
167 Cortlandt Nichols
168 Hugh W. Dougall
169 Geo. W. Parrish
170 Melvin S. Bushong
171 Therese Armitage
173 Mildred Hazelrigg
174 Louise M. Gildemeister
175 W. Ethelbert Fischer
176 Russell V. Morgan
178 Minnie Taylor
179 Agnes Benson
180 Bertha D. Cosgrove
181 Harriet Vanatta
182 Ellen Russel
183 Grace Cox
184 Beatrice Marsh
185 Jno. C. Groene
186 Theo. Winkler
187 W. K. Fowler
189 Karl W. Gehrkens
190 T. P. Giddings
191 F. C. Williams
192 Mrs. Grace E. Stelman
193 F. A. Carlson
194 A. N. Annas
196 Eva Stone
197 Sudie L. Williams
198 Anton H. Embs
199 Joseph Wylie
200 Osbourne McConathy
202 Fernne L. Gordon
203 Eva Stone

APPENDIX B-1

"Music in the Public Schools"

(A Tentative Course of Study)

1942

Hattie S. Parrott
with the
cooperation and assistance of
Grace Van Dyke More

EDUCATIONAL PUBLICATIONS

OF THE

STATE SUPERINTENDENT OF PUBLIC INSTRUCTION

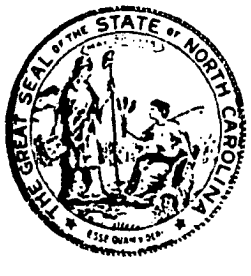
OF

NORTH CAROLINA

VOLUME VIII

Numbers

219-240



1940-1942

PUBLICATION No. 239

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IN THE
PUBLIC SCHOOLS
(A TENTATIVE COURSE OF STUDY)
1942

PREPARED BY

HATTIE S. PARROTT
Associate, Division of Instructional Service
State Department of Public Instruction

With the
Cooperation and Assistance of

MISS GRACE VAN DYKE MORE, *Head Department of Music Education in the School of Music of the Woman's College of the University of North Carolina*

ISSUED BY THE
STATE SUPERINTENDENT OF PUBLIC INSTRUCTION
RALEIGH, NORTH CAROLINA

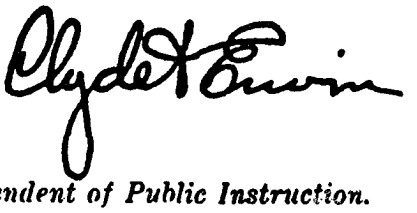
CONTENTS

FOREWORD

The past few years have been marked by increased public interest in music in North Carolina with corresponding support of it in our schools. There is evidence of improved taste and appreciation of music among our people, both young and old. To make the most of this trend in the thinking and efforts of our people, we must expand our program of music through the public schools. We are still in great need of more and better music instruction in some of our schools and, with this need in mind, a course of study has been designed to offer definite and practical aid to teachers in elementary and secondary schools. It is hoped that the contents of this bulletin will prove to be an effective guide to teachers in their efforts to help children succeed in the musical attainments best suited to their age and growth levels as they progress through our schools.

The preparation of this bulletin has been the responsibility of Miss Hattie S. Parrott of the State Department of Public Instruction. Miss Parrott has called in the services of a number of music teachers and supervisors during the past three years, and as consultants and committee workers they have made excellent contributions to the curriculum studies in music. To each of these we offer grateful acknowledgment for their cooperation and real service.

Special acknowledgment is given to Miss Grace Van Dyke More and her associates at the Woman's College of the University of North Carolina for the splendid work they have done over a period of years in developing the very excellent course presented in this bulletin. We are greatly indebted to them for this fine professional service. It seems very fitting to mention here the names of those who together with Miss More gave freely of their own time and effort: Miss Birdie Holloway of the School of Music faculty at the Woman's College, Greensboro; Mr. Raymond Brietz, Director of Choral Music, Greensboro High School; Mrs. John O. Wood, Instructor in Music, Raleigh City Schools; and Mrs. Adeline McCall, University of North Carolina. On behalf of the teachers of the State we wish to thank them.



State Superintendent of Public Instruction.

June 15, 1942.

INTRODUCTION

Music is one of the great spiritual possessions of the race. It is a part of the heritage of every child in the public school, and teachers should see to it that boys and girls come into possession of that which the race has willed them.

In order, however, for boys and girls to know how precious this musical heritage is, they must be taught. This means that the course in music, so far as the public school is concerned, should start in the first grade and go through the twelfth. Definite instruction in music should be given to all pupils, grade by grade, for it is only in this way that a proper foundation can be laid and adequate training be given for proficiency in music.

This bulletin has been prepared to aid grade teachers, classroom teachers, in carrying on a real music program. This course of study, when used with other bulletins and with State adopted basal and supplementary textbooks, will furnish a substantial basis for such a program in public school music as should be made available to every pupil in the elementary school and in the high school.

It is highly desirable to have supervisors of music, but we should not wait until supervisors of music are available to teach music to boys and girls in the elementary schools. Every classroom teacher has an opportunity to do effective work in the teaching of music even though supervision may not be available. This bulletin has been prepared for the sole purpose of helping classroom teachers who need help in carrying on a constructive program of music in every grade in the public schools.

As this bulletin goes to press our nation is in a World War—a war in which every person must play his part as a citizen. Music is not a substitute for fighting on land, on sea, and in the air, but it can be used as a great force for keeping up morale on the part of millions of men, women and children who cannot serve in the armed forces of the United States. Let us teach our boys and girls to sing to the glory of America, for victory and for the freedom of men everywhere in the world!

A great deal has been accomplished in the development of a music program, but much remains to be done, and it is hoped that this bulletin will serve a good purpose in promoting music education in the State.

J. HENRY HIGHSMITH, *Director,*
Division of Instructional Service.

SECTION C

GENERAL ACTIVITIES

I. MUSIC FESTIVALS.

The music festival idea has developed very rapidly and has become very popular as a means of measuring achievement in music for the year. This is accomplished by pupil participation in the activities making up the festival program.

The regular music course as outlined for the year provides the materials for the activities planned. These materials, including songs, choruses, rhythms, dances and dramatizations learned during the year, are organized around a general theme for the festival. Both elementary and high school pupils sometimes participate in the same program offering vocal and instrumental music together with dance and dramatic numbers.

1. What a Music Festival can do for your school, your pupils, and your community:

For your school:

Promote integration of music through all school activities.
Build school loyalty and morale.
Bring favorable publicity to your school.
Place your school among the more progressive schools of the State.

For your pupils:

Provide means for meaningful self-expression through music, dramatics, dancing, costuming, etc.
Enrich their total school experience through building an integrated festival program.
Develop musical, dramatic, and dancing abilities of talented children.
Develop self-confidence, poise, resourcefulness, habits of cooperation and persistence.
Provide worthwhile activities for every child.
Bring happiness through enjoyment of singing, acting, and dancing; and finally, the joy of achievement.

For your community:

Promote a favorable interest in the school and its activities.
Bring all patrons of the school together in a socially friendly atmosphere.

Provide a desirable type of entertainment at no cost to the community.
Increase general interest in the school and its activities—interest of others than parents.
Help make the school the center of community interest and life.

2. **When to hold the Festival.**

Christmas.
Any convenient time during the school year.
Near close of school year.
Best time—usually near the close of the school year.

Reasons for latter statement:

Comes as culmination of the year's work.
Weather is more likely to be favorable.
Permits long-time planning to avoid crowding hasty work into a short period of time.
All grades will have completed units of study from which contributions to the program may be taken.
Provides a highly effective closing program of the year's activities.

Possible hours of the day:

Late afternoon.
Evening.

Reasons in favor of these hours:

Late afternoon:

Permits program to complete the school day, avoiding extra trip for those living at a distance.
Avoids necessity of small children being up late at night.
Many parents can come better in the afternoon than at night.
Some types of programs—May Day, for instance—are more effective in the daytime than at night.

Evening:

Allows better opportunity for pupils to dress for festival.
An audience is in more festive mood after nightfall.
Most of community can come more conveniently at night, especially the fathers.
Most festival programs are more effective given by artificial light rather than under the sun's rays.

Solution of problem of hour for program. Factors to consider:
Local conditions and convenience.
Local custom.
Place of festival—indoors or outdoors.
Organization—single school, group of schools, school and community, etc.
Type of program.

3. **Organization of the Music Festival.**

Elementary grades only, or high school only, of a single school.

Elementary grades and high school combined, of single school.

Entire school and community groups combined.

All schools of town or city combined:
Elementary grades only.
High school only.
Elementary grades and high school combined.
Schools and community groups combined.

Other combinations of schools:
Two or more neighboring schools.
All schools of county.

In either of above cases:
Elementary grades only.
High schools only.
Elementary grades and high schools combined.
Schools and community groups.

4. **How to Plan the Festival.**

It is most important to begin planning for a Music Festival many months before its performance.

The general theme of the Festival should be decided, after ample study and discussion of all possibilities, by all the teachers who are to contribute to the Festival. The study should include a full consideration of school and community needs in music.

In Festival plans all musical possibilities of the community—church choirs, music clubs, neighborhood instrumental groups, etc.—should be considered.

Special abilities of talented children can frequently be recognized and greatly stimulated through taking part in the Music Festival.

The more fully the Music Festival work is integrated in the classroom studies, the more valuable will be the experience to the teachers and the pupils.

If a Festival is planned to include several programs, one of them may well be an artist recital to which all pupils participating in the other programs may listen.

After the general plans for the Music Festival have been decided upon, committees to complete all details should be chosen and progress of festival plans checked at frequent intervals to assure all parts in readiness when final rehearsals are called.

Full rehearsals should be as few in number and as short in length as possible. If each group has been carefully prepared, one general rehearsal is frequently sufficient.

5. Types of Festival Programs.

Christmas—most effective at night, and combined with community groups. A lighted Christmas tree is the center of interest. Christmas carols of many types are sung by school and community groups and by the entire assembly; some may be unaccompanied, or a piano, an organ, or an instrumental group may provide accompaniments needed.

A Festival of Heroes may conclude a semester of study of American History, and given in February. American folk-music and dances of various periods and types may be used in dramatized scenes of our great heroes. Stephen Foster, Edward MacDowell and other American composers should be given appropriate places in the Festival plans.

A Tournament of Song may be held whenever units of study on several countries have been completed in different grades or schools. In the Tournament each country is represented by a group of singers and a group of dancers. The countries chosen may be from one continent only—Europe or South America, or from scattered parts of the world. The music used should include that of composers of the countries represented as well as folk music.

The Coming of Spring may form the central theme for a Springtime Festival of Song. The March Winds are banished by April Sun and Showers, May brings abundance of flowers, the springtime activities of the farmer and the

gardener, the return of the birds, the growth and blossoming of the flowers—all may be woven into a delightful program, especially suited to elementary grades. So far as possible the pupils should write the dialogue.

May Day is always a charming theme for a Spring Festival. It may follow the Old English customs, or include the Robin Hood characters and scenes, or consist of songs, games and dances from many lands. The culminating feature should always be the May Pole Dance in honor of the May Queen.

A Dramatization, done by the children, of a much loved story, such as Sleeping Beauty or Hansel and Gretel, may form the nucleus of a Music Festival. A large chorus of children may be seated in front of the stage and facing the audience, and this chorus does most of the singing. Such a dramatization, if rather short, may form half of the program, while the remainder of the Festival may consist of groups of songs sung by various choirs or groups or grades of pupils.

A Competition Festival may stimulate growth in beauty of singing as well as provide entertainment. In such a Festival each class of a certain level—for example, third grade—will sing a short group of songs, followed by a massed chorus of all the third grades singing more songs. The classes of each grade level proceed in a similar fashion. After all competing groups have sung, a sympathetic and skillful adjudicator gives friendly criticisms of all the singing, pointing out the strong and weak points in the work, without mentioning names. More detailed comments are sent to each teacher after the Festival. To conclude the program the entire group of pupils may sing together, or an instrumental group may play, or the entire assembly, students and audience, may sing together under the leadership of the adjudicator.

If an Operetta is desired as a Festival program, or as one program of a larger Festival, it will be easier and better from the educational viewpoint, to use one of the song-plays published by Silver Burdett Company, and provided to the schools at no expense. The Song-Plays are built entirely of songs in the books of the Music Hour Series, and may be obtained by writing the publishers.

6. Illustrations:

A. SPRING FESTIVAL OF MUSIC

MARGARET HEARNE SCHOOL, WILSON, N. C.

9:30 A.M., MAY 5, 1942

The Primary School.

Songs by the Whole Group

Flag Song ..... Finnish Folk Tune
Old Folks at Home ..... Foster
O, Susanna ..... Foster

First Grade Activities

Songs

The May Basket ..... Miller
Lavender's Blue ..... Old English Tune
Early Spring ..... Grant-Schaefer

Creative Rhythms (Children express themselves as they hear different types of music.)

Walking	Jumping	Soldiers
Skipping	Tiptoeing	Giants
Galloping	Swaying like trees	Fairies
Swinging	Skating	Dancing Dolls
	See-Sawing	Lullaby

Rhythm Band

Cshebogar ..... Hungarian Folk Tune
Amaryllis ..... Ghys
Washington Post March ..... Sousa

Second Grade Activities

Songs

A Musical Mix-Up ..... Pitcher
Apple Blossoms ..... Churchill-Grindell

Development and Enjoyment of Different Rhythms with

Bouncing Balls
Jump Ropes

Singing Games

Swinging in a Swing
London Town

Third Grade Activities

Songs

Springtime ..... Gidalge
The Woodpecker ..... Nevin

Folk Dances

Dutch Dance ..... Original
Dance of Greeting ..... Danish
Shoemaker's Dance ..... Danish

Songs by the Group

Springtime Is Here ..... Kraft
America ..... Carey

The Grammar School.

Songs by the Whole Group

Woodard School Song ..... College Tune
Old Folks at Home ..... Foster
De Camptown Races ..... Foster

Fourth Grade Activities
- Songs
  - Little Sir Echo ..... Fearis
  - The Beautiful Blue Danube ..... Straus
- Dance: The Minuet ..... Colonial

Fifth Grade Activities
- Songs
  - Billie Boy ..... White
  - Clar the Kitchen ..... Kentucky Folk Song
- Folk Dance: Bleking

Sixth Grade Activities
- Songs
  - Home on the Range ..... Cowboy Song
  - Deep in the Heart of Texas ..... Swander
- Cowboy Square Dance ..... Traditional American

Seventh Grade Activities
- Songs
  - La Cucaracha ..... Mexican Song
  - My Spanish Guitar ..... Spanish Song
- Spanish Dance ..... Original

Songs by the Whole Group
- Springtime Is Here ..... Kraft
- America, the Beautiful ..... Ward
- Star Spangled Banner ..... Smith

Program of the Fourth Annual Carol Service
Westmont Grammar Grade Choir, Hickory, N. C.

Processional—*O Come All Ye Faithful*—Audience.
Scripture—Luke 2:8-14—Choral Reading.
Prayer.
What Child Is This—Old English—Choir.
O Holy Night—Choir and Soloists.
Carol of the Birds—Bas-Quercey—Choir.
Brief Talk.
God Rest Ye Merry Gentlemen—Choir.
Mary Mother—Chapman—Soloist.
Joy to the World—Handel—Audience.
Over the Stars—Franz Abt—Choir.
Good King Wenceslas—Soloists.
Christmas Lullaby—a Capella Choir.
Good Christian Men Rejoice—Choir.
Bethlehem Lullaby—Brahms—a Capella Choir.
Silent Night—Audience join in singing last two stanzas.
Benediction.

C. Program of the Senior Symphony Orchestra
High Point City Schools

Iphigenia in Aulis ..... Gluck
Dance of the Apprentices from "Die Meistersinger" ..... Wagner
Dourree from the Second Violin Sonata ..... Bach

Gavotte ..... Gossec
Coy Moose—String Bass
Irene Moose—Accompanist
Pavanne ..... Morton Gould
The Blue Danube Waltzes ..... Strauss
"Jupiter Symphony" ..... Mozart
Menuetto
Allegro Vivace

ORANGE COUNTY MUSIC FESTIVAL
HELD AT CHAPEL HILL, N. C., SPRING OF 1941

Since this was the first attempt to hold a county-wide music festival for all schools in the county, careful planning was begun near the opening of the term. The superintendent, principals and teachers met in conference with Mrs. Margaret Maaske, director of the festival program, to discuss progress in committee work and next steps to be taken in developing the program. At intervals during the year, Mrs. Maaske met with local groups, giving aid where needed and arranging for all details as planned by the various committees.

Near the close of the school year the program as follows was presented:

GENERAL THEME—ALL NATIONS

9:00-11:00. Rehearsals. Only one general rehearsal was held for the numbers in which the schools sang together. Each group was well prepared in its own school.

11:00-12:30. Individual contributions by each school (representing one country) in the way of a song, a folk dance, by large or small groups, and limited to five minutes each.
Massed folk dances (two) by all schools at the same time to the same music.

12:30- 1:30. Lunch and social hour.

1:30- 3:00. Massed Rhythm Band (Grades 1, 2 and 3).
Massed Primary Chorus (Grades 1, 2 and 3—about 500 children)—three numbers from Music Hour, Books 1 and 2.
Massed Intermediate Chorus (Grades 4 and 5—about 600 children)—four numbers from Music Hour, Books 3 and 4.
Massed Upper Grade Chorus (Grades 6 and 7—about 600 children)—four numbers from Music Hour, Book 5.
Massed Orchestra (Upper grades).
Community Sing (Three numbers, including "America, the Beautiful") by the audience plus about 1,500-2,000 children.

The festival was considered educational, stimulating and socializing. At the close of the program plans were discussed which seemed to indicate that the festival would become an annual tradition. This was in the spring of 1941. Therefore, the 1942 Music Festival was an even greater success, presenting a program of music with representation by every grade

(from one through eleven) from practically all schools in the county. The Orange County Music Festival has truly become an important event in the county educational program, bringing joy and satisfaction to both participants and audience.

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7. References.

a. General.

Murray and Bathurst. *Creative Ways for Children's Programs*, Silver, New York.

Chubb and others. *Festivals and Plays*, Harper, New York.

Linnell. *The School Festival*, Scribner, New York.

Needham. *Folk Festivals and How to Give Them*, B. W. Huebsch, New York.

b. Special.

1. Stories, etc.: Music Appreciation Readers—Hazel Kinscella. University Publishing Company, Lincoln, Nebraska.

2. Suggestions and Music:
   a. All books of the Music Hour Series—for songs and dances.
   b. Elementary Teacher's Book, Music Hour Series; pp. 81-91.
   c. Intermediate Teacher's Book, Music Hour Series; pp. 39-40, 51-62, 78-92.
   d. Teachers Guide for the Fifth Book, Music Hour Series; pp. 39-43, 68-90.

3. Songs suitable for upper grades and high school, arranged in units of various types:
   Music Highways and Byways—the Bronze Book, Music Hour Series.
   Music of Many Lands and Peoples—the Silver Book, Music Hour Series.

4. Song list: Booklet, The North Carolina Music Bulletin, April, 1938. Classification of the song materials in the five-book course of *The Music Hour Series* for correlations with the Integrated Program. (A copy of this booklet has been provided each school in the State.)

APPENDIX B-2

Two Courses of Study for Adults Prepared for the Use of Parent Teacher Associations

by

Grace Van Dyke More

UNDERSTANDING MUSIC

* * * * *

TWO COURSES OF STUDY FOR ADULTS

PREPARED FOR THE USE OF

PARENT-TEACHER ASSOCIATIONS

* * * * *

Compiled by

Grace Van Dyke More, National Chairman

Committee on Music

* * * * *

Price 10 cents

National Congress of Parents and Teachers
1201 Sixteenth Street N W Washington D C

TABLE OF CONTENTS

INTRODUCTION

Recent years have brought a distinct change in the musical consciousness of the American public. The opportunity to hear worthwhile music performed by highly skilled musicians has become a daily event, and, of more significance, the music can be heard in one's own home. The result is that through the radio many thousands are now listening daily to fine music instead of a fraction as many people hearing such music on infrequent concert programs. At the same time, fine band and orchestra concerts and opera performances have multiplied and the audiences increased greatly. The improvement in the music of the motion pictures is also very noticeable, and the pictures featuring serious music and artist singers and players are enjoyed by many thousands.

Another important element in this musical awakening of a nation is the hearing and performing of serious music in public schools and colleges. During the past decade there has been very great improvement here in both quantity and quality. All these factors, and others of less widespread influence, have combined to create a keen musical consciousness and an active interest in good music among a goodly portion of our citizenship.

One noticeable outcome of this interest is the feeling among many adults of a need to know more about the fine music they are hearing. They feel a bit strange and unacquainted with this music, sometimes even somewhat in awe of it. This remark is often heard, "I wish I knew more about good music. I would enjoy it so much more if I could understand it better."

These courses of study are planned to meet this need. They require no previous musical knowledge and no skill in singing or playing. They are intended to point the way to a foundation of understanding of music and its performance, especially as heard over the air, where the orchestra is of paramount importance and value. Suggestions regarding revisions or additions needed in this course of study are requested.

SUGGESTIONS REGARDING THE USE OF THESE COURSES OF STUDY

1. A music study group may be of any size: a family group, a neighborhood group, or a large class-like group.

2. Meeting time and place may be arranged to suit the convenience of the members of the group and of the leader. One hour is usually the most satisfactory length of time for a session, and each meeting should begin and end promptly.

3. The leader of the study group should be a trained musician who will donate his time and effort. He should be a person who is able to guide the members of the group toward finding out things for themselves.

4. It is suggested that the first Course of Study be used in the fall and early winter, and the second one in the late winter and spring. It is unwise to plan for meetings between December 10th and February 1st.

5. No textbook is required. If adequate library facilities are available, it is not necessary for the music study group to purchase any books.

6. If library facilities are not adequate, it is an excellent plan for the members of the group to contribute enough to buy a minimum of three books, chosen from the book list given for the Course of Study. When the study group has completed their study, it is a very gracious and helpful act to donate these books to the highschool library.

7. If the leader of the study group or local musicians can provide the necessary musical illustrations to make the Course of Study a vital, living experience, it may be unnecessary to use any phonograph recordings. As in the case of books, if recordings are needed and are not available in the local highschool music department or in the local public library, they may be bought by the study group as a group project. Again, it is a fine thing to donate these records, after the study group is through with them, to the highschool music department.

8. There are many books and recordings not listed in these Courses of Study that would be useful. A skilful leader will go far afield for interesting materials. These lists are purposely kept to a minimum.

9. To the leaders of study groups, it is suggested that:

   a. So far as possible the members of the study group should lead the discussions after studying materials suggested by the leader. Some meetings might well be of the lecture type, but certainly not all.

   b. It is wise to use the radio for illustration whenever possible. It might be well to change the order of lessons to fit in with certain anticipated radio programs.

   c. When studying instruments, it is desirable to have as many "personal appearances" as possible, even though it is students who demonstrate the instruments.

   d. In several states there are available at small fee, sound films of the various sections of the orchestra, which would be very valuable for the first Course of Study. In some states these films are rented from the extension division of the state university; in others, from the state department of education. Inquire of both sources regarding all musical films available.

UNDERSTANDING MUSIC

COURSE I. MUSICAL INSTRUMENTS AND WHAT THEY DO

Section A, Who's Who in the Orchestra?

LESSON I. The Symphony Orchestra -- The String Family

Topic 1. Introducing the Symphony Orchestra

Discussion: What is a symphony orchestra? its size - the four families of instruments of which it is composed - the origin and development of the symphony orchestra - the orchestral conductor, his function and importance.

References: What We Hear in Music. Faulkner. pp. 186-189.
Musical Instruments. Kelly. pp. 197-230.
Orchestral Instruments and What They Do. Mason. pp. 12-19.
The Orchestra and Orchestral Music. Henderson. pp. 61-65.
For more extensive study:
The Art of Enjoying Music. Spaeth. Chaps. 10 and 11.
Discovering Music. McKinney and Anderson. Chap. 31.

Topic 2. The String Family

Discussion: What instruments make up the string family? how many of each? their characteristics - their history - their relative importance as solo instruments - the string quartet.

References: What We Hear in Music. Faulkner. pp. 190-200, 233-237, 254-255.
Musical Instruments. Kelly. pp. 59-80, 136-160.
Orchestral Instruments and What They Do. Mason. Chap. 2.
The Orchestra and Orchestral Music. Henderson. Chaps. 1,6, and 7. pp. 39-42.
Orchestral Instruments and Their Use. Elson. Chaps. 3,4, and 5.

LESSON II. The Wood-Wind and Brass-Wind Families

Topic 1. The Wood-Wind Family

Discussion: What instruments and how many of each make up this section? Classify by types of mouthpiece - characteristics of each - their history - their use in the orchestra - their relative importance as solo instruments.

References: What We Hear in Music. Faulkner. pp. 201-214.
Musical Instruments. Kelly. pp. 164-182, 30-44.
Orchestral Instruments and What They Do. Mason. Chap. 3.
Music Appreciation Book. Conn. pp. 9-16.
The Orchestra and Orchestral Music. Henderson. Chaps. 2 and 8.
Orchestral Instruments and Their Use. Elson. Chaps. 6,7, and 8.

Topic 2. The Brass-Wind Family

Discussion: What instruments and how many of each make up this section? characteristics of each - their history - use in the orchestra - their relative importance as solo instruments.

References: What We Hear In Music. Faulkner. pp. 215-222.
Musical Instruments. Kelly. pp. 44-56, 182-192.
Orchestral Instruments and What They Do. Mason. Chap. 4.
Music Appreciation Book. Conn. pp. 4-9.
The Orchestra and Orchestral Music. Henderson. Chaps. 3 and 9.
Orchestral Instruments and Their Use. Elson. Chaps. 9 and 10.

LESSON III. The Percussion Family -- The Band

Topic 1. The Percussion Family

Discussion: Functions of this section of the orchestra - classify instruments by definite and indefinite pitch - classify by type of material producing sound - characteristics and relative importance of various instruments.

References: What We Hear in Music. Faulkner. pp. 222-229.
Musical Instruments. Kelly. pp. 206-214, 5-26.
Orchestral Instruments and What They Do. Mason. Chap. 5.
Music Appreciation Book. Conn. p. 18.
The Orchestra and Orchestral Music. Henderson. pp. 37-38.
Orchestral Instruments and Their Use. Elson. Chap. 11.

Topic 2. The Band

Discussion: Differences between orchestra and band - differences between concert band and marching band - recent development of concert band and of band music.

References: Current musical magazines, radio magazines, music and radio sections of Sunday New York newspapers.

LESSON IV. Orchestras and Bands We Hear and Their Conductors

Discussion: a. Symphony orchestras in American cities - where? their age and importance - their use of radio and phonograph recording - their tours.

b. Bands of national fame: Sousa - Goldman - Marine - Armco - etc.

c. Questions: Why are orchestras found only in larger cities? What are the prospects for the future of these bands and orchestras? Who are the outstanding conductors and what is the nationality of each? What are the prospects for American conductors in the future? What is music in the public schools and colleges contributing to this movement?

References: The Orchestra and Orchestral Music. Henderson. Chaps. 12 and 13.
Orchestral Instruments and Their Use. Elson. Chaps. 2,11, and 12.
Music on the Air. Kinscella. pp. 74-79.
Of Men and Music. Taylor. pp. 58-61, 231-237.
Current musical magazines, radio magazines, music and radio sections of Sunday New York newspapers, etc.

Section B. Makers of Music and Their Instruments

LESSON V. The Pianoforte and Famous Pianists

Topic 1. The Pianoforte

Discussion: Development of the pianoforte - functions of its pedals - its advantages and disadvantages - reasons for its universal use.

References: What We Hear in Music. Faulkner. pp. 237-241.
Musical Instruments. Kelly. Chap. 5.
From Song to Symphony. Mason. Chap. 4.
Music on the Air. Kinscella. pp. 129-133.
The Art of Enjoying Music. Spaeth. Chap. 29.
Discovering Music. McKinney and Anderson. pp. 287-295.

Topic 2. Famous Pianists

Discussion: Liszt, Chopin, Paderewski, Rachmaninoff, Josef Hofmann, and other pianists now before the public.

References: Of Men and Music. Taylor. pp. 290-293.
Musical journals, radio magazines, music and radio sections of Sunday papers.

LESSON VI. Singers and Their Songs

Topic 1. The Singing Mechanism and Types of Voices

Discussion: How we sing - characteristic tone quality of women's and men's voices of various ranges - combinations of voices and singing groups now before the public, such as English Singers, Westminster Choir, Russian Symphonic Choir, Vienna Choirboys, etc. - choral festivals in various cities - soloists before the public, such as Nelson Eddy, Lawrence Tibbett, Nino Martini, John Charles Thomas, Lily Pons, Kirsten Flagstad, Schumann-Heink, Grace Moore, etc.

References: What We Hear in Music. Faulkner. pp. 18-23.
Music on the Air. Kinscella. pp. 15-37.
Discovering Music. McKinney and Anderson. Chaps. 28 and 29.
The Art of Enjoying Music. Spaeth. Chaps. 19,20,21, and 22.

Topic 2. Song Material

Discussion: Folk-song and art-song contrasted - illustrations of each - some important song writers.

References: What We Hear in Music. Faulkner. pp. 26-27, 38-96.
From Song to Symphony. Mason. Chaps. 1 and 2.
Discovering Music, and The Art of Enjoying Music. Same as topic above.

LESSON VII. The Organ and the Violin

Topic 1. The Pipe-Organ

Discussion: Development of the organ - mechanism of modern organ - important composers of organ music, especially Bach. Visit to an organ.

References: What We Hear in Music. Faulkner. pp. 241-244.
Musical Instruments. Kelly. Chap. 4.
Music on the Air. Kinscella. pp. 126-128.
Discovering Music. McKinney and Anderson. Chap. 35.
The Art of Enjoying Music. Spaeth. Chap. 29.

Topic 2. The Violin as a Solo Instrument

Discussion: More detailed discussion of the development of the violin - great violin makers of Cremona - the possibilities of the violin - important violinists, such as Paganini, Ysaye, Heifetz, Kreisler, Elman, Spalding, Zimbalist, Menuhin, etc.

References: What We Hear in Music. Faulkner. pp. 192-194, 233-237.
Musical Instruments. Kelly. pp. 136-149.
Of Men and Music. Taylor. pp. 190-193.
The Art of Enjoying Music. Spaeth. pp. 279-284.
Musical and radio journals.

Section C. Heard on the Air

LESSON VIII. Opera - A Drama in Song

Topic 1. Structure of the Opera

Discussion: Origin and development of opera - most important differences between Italian, French, and German opera, and Wagner - music-drama - modern trends

References: What We Hear in Music. Faulkner. pp. 118-120, 147-154, 272-352. (Omit Chaps. 5 and 12.)
From Song to Symphony. Mason. Chap. 3.
Music on the Air. Kinscella. pp. 38-55.
Of Men and Music. Taylor. pp. 201-221.
Discovering Music. McKinney and Anderson. Chap. 30.
The Art of Enjoying Music. Spaeth. Chaps. 24 and 25.

Topic 2. The Performance of an Opera

Discussion: How an opera is staged - soloists, chorus, and orchestra - rehearsals - costuming - stage-setting - prompter - languages used and why - interesting and humorous happenings.

References: Victor Book of the Opera.
Behind the Scenes at the Opera. Watkins.

LESSON IX. When the Symphony Orchestra Plays

Topic 1. What Is a Symphony?

Discussion: Development of symphony from early dance-suites, overture, concerto-grosso - sonata to symphony - usual structure of classic symphony - culmination in Beethoven - influence of modern writers - use of increasing variety and numbers of instruments.

References: What We Hear in Music. Faulkner. pp. 244-254, 256, 261-265.
From Song to Symphony. Mason. Chap. 7; pp. 209-219.
Discovering Music. McKinney and Anderson. Chap. 10.
The Art of Enjoying Music. Spaeth. Chaps. 14 and 15.

Topic 2. Symphonies We Often Hear

Discussion: Symphonies heard recently, or to be heard soon, in concert or on radio - hearing themes, excerpts, or movements on piano or phonograph.

References: Victor Book of the Symphony. O'Connell.
Symphonic Masterpieces. Downes.
The Lure of Music. Downes. pp. 77-87, 90-92, 263-265, 272-274.
Discovering Music. McKinney and Anderson. Chaps. 13,22,23, and 25.
The Art of Enjoying Music. Spaeth. Chaps. 31 and 32.

LESSON X. The Orchestra Does Not Always Play a Symphony

Discussion: Each type of composition defined, described, and illustrated with piano or phonograph if possible. Other compositions that are examples of these forms may be used as well as those listed.

Topic 1. Symphonic Poem

a. Les Preludes - Liszt

Reference: What We Hear in Music. Faulkner. pp. 484-485.

b. Don Juan - Strauss

References: What We Hear in Music. Faulkner. pp. 561-562.
Music on the Air. Kinscella. pp. 109-111.
Stories of Symphonic Music. Gilman. pp. 261-264, 147-148.

Topic 2. Suite and Ballet

a. L'Arlesienne Suite - Bizet

Reference: Stories of Symphonic Music. Gilman. pp. 43-47.

b. Skyscrapers Ballet - Carpenter

Reference: Music on the Air. Kinscella. p. 91.

Topic 3. Overture

a. Lohengrin, Prelude to Act I - Wagner

References: What We Hear in Music. Faulkner. p. 592.
The Lure of Music. Downes. pp. 141-142.

b. Egmont Overture - Beethoven

References: What We Hear in Music. Faulkner. p. 369.
Stories of Symphonic Music. Gilman. pp. 27-30.

c. Academic Festival Overture - Brahms

Reference: What We Hear in Music. Faulkner. p. 389.

Topic 4. Dances

March, waltz, minuet, gavotte, polonaise, tarantelle, tango, bolero, etc.

Discussion: Each type of dance to be defined, described, and illustrated at piano, or with phonograph.

References: What We Hear in Music. Faulkner. pp. 258-261, 263-274.
The Art of Enjoying Music. Spaeth. Chaps. 26 and 27.
Discovering Music. McKinney and Anderson. Chaps. 9, 11, and 19.

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Orchestral Instruments and What They Do. Mason. New York: H. W. Gray Co., 1909.
Stories of Symphonic Music. Gilman. New York: Harper and Bros., 1907.
Symphonic Masterpieces. Downes. New York: Dial Press, 1935.
Victor Book of the Opera. Camden, N. J.: R.C.A. Victor Co., Inc., 1929.
Victor Book of the Symphony. O'Connell. New York: Simon and Schuster, 1934.
What We Hear in Music. Faulkner. Camden, N. J.: R.C.A. Victor Co., Inc., 1929.

B. Phonograph Recordings of Suitable Music (Victor Recordings)

Instruments of the Orchestra:

Instruments of Orchestra - 20522 and 20523
String Ensemble - 19923
Wood-wind Ensemble - 19923
Brass Ensemble - 20637
Cello: The Swan, Saint-Saens - 1143
Flute: Whirlwind, Krantz - 20525
Oboe: Morning, Grieg - 35793
English Horn: William Tell Overture, Rossini - 20607
Harp: Home, Sweet Home - 4001
Bassoon, piccolo, flutes, harp, celesta: Nutcracker Suite - 8662, 8663, 8664
Celesta: Waltzing Doll - 20161

Voices:

Soprano: (Coloratura) Pons - Bell Song - 1502
(Dramatic) Jeritza - Erl King - 6704
Alto: Matzenauer - O Rest in the Lord, Mendelssohn - 6555
Tenor: Martinelli - Celeste Aida, Verdi - 6595
Baritone: Tibbett - Toreador Song, Bizet - 8124
Bass: Pinza - Invocation, Mozart - 6642
Russian Symphonic Choir: Volga Boatmen's Song - 20309
English Singers: Madrigals - E 446
St. Olaf's Choir: Beautiful Saviour - 35813

Violin Solo:

Menuhin - Caprice, Paganini - 1650
Kreisler - Tango, Albeniz - 1339

Opera:

Choose numbers from opera to be heard over the air. Consult local music dealer.

Symphony:

Schubert Unfinished - 6663, 6664, 6665
Beethoven Fifth - 8508, 8509, 8510, 8511, 8512
Tschaikowsky Sixth - 7294, 7295, 7296, 7297, 7298

Symphonic Poem:

Les Preludes, Liszt - 6863, 6864
Don Juan, Strauss - 9114, 9115

Suite and Ballet:

L'Arlesienne Suite, Bizet - 9112, 9113
Skyscrapers, Carpenter - 11250, 11251, 11252

Overture:

Lohengrin, Prelude to First Act, Wagner - 6791
Egmont Overture, Beethoven - 7291
Academic Festival Overture, Brahms - 6833

Dances:

Blue Danube Waltz, Strauss - 8650
Minuet, Boccherini - 7256
Gavotte, Thomas - 7466
Polonaise, Chopin - 36140
Tarantelle, Liszt - 24777
Bolero, Ravel - 7251, 7252

UNDERSTANDING MUSIC

COURSE II. MEANINGS AND MOODS IN MUSIC

Section A. Program Music Based on Stories

LESSON I. Stories of Historical Origin

Topic 1. What Is Program Music?

Discussion: Comparison of absolute music and program music - definition of tone-poem, suite, ballet, overture.

References: The Art of Enjoying Music. Spaeth. Chap. 18.
Music and Romance. Kinscella. pp. 76,89,102,203.
What We Hear in Music. Faulkner. pp. 35-37, 263-272.
Music on the Air. Kinscella. pp. 85-88, 101-111, 134-137.

Topic 2. Two Overtures Based on Stories of Historical Origin

a. William Tell Overture - Rossini

Discussion: Story of William Tell, the Swiss Patriot - its use in the opera libretto - how does the overture depict scenes from this story?

References: What We Hear in Music. Faulkner. p. 534.
Music and Romance. Kinscella. pp. 251-252.

b. 1812 Overture - Tschaikowsky

Discussion: What is the story behind the music? where and when was the overture first played? how does the composer use national airs? what does he reveal about himself?

References: Music and Romance. Kinscella. pp. 250-251, 255-256.
What We Hear in Music. Faulkner. pp. 576-577.
The Lure of Music. Downes. pp. 270-271.
Music on the Air. Kinscella. p. 398.

LESSON II. Stories with their Origin in Literature

Topic 1. Peer Gynt Suite - Grieg

Discussion: Story of Peer Gynt as told by Ibsen in his drama - scenes from it chosen by Grieg - how does the composer suggest the Orient in Anitra's Dance? what means does the composer use to depict the increasing excitement in the Hall of the Mountain King?

References: Music and Romance. Kinscella. pp. 117-119, 234-236, 240.
What We Hear in Music. Faulkner. pp. 163, 453-454.
The Lure of Music. Downes. pp. 251-253.
Music on the Air. Kinscella. pp. 325-326.
Stories of Symphonic Music. Gilman. pp. 123-126.

Topic 2. The Scorcerer's Apprentice - Dukas

Discussion: What is the story told in the poem by Goethe on which this music is based? use of instruments appropriate for certain effects - when and why is bass clarinet used? how are haste and confusion suggested? why is the composition called a scherzo?

References: Music and Romance. Kinscella. pp. 186-187, 193,380.
What We Hear in Music. Faulkner. p. 419.
Symphonic Masterpieces. Downes. pp. 275-276.
Stories of Symphonic Music. Gilman. pp. 79-84.
Music on the Air. Kinscella. pp. 306-307.

Topic 3. Midsummer Night's Dream Overture - Mendelssohn

Discussion: Story of "A Midsummer Night's Dream," by Shakespeare - what incidents from the play are portrayed in the music? how does the composer suggest the fantasy of the play? contrast with William Tell Overture.

References: Music and Romance. Kinscella. pp. 255,257,384.
What We Hear in Music. Faulkner. pp. 494-495.
The Lure of Music. Downes. pp. 98-100.
Stories of Symphonic Music. Gilman. pp. 199-200.

LESSON III. Stories with Their Origin in Folk Tales and Legends

Topic 1. Nutcracker Suite - Tschaikowsky

Discussion: Story on which the music is based - what elements of a ballet help tell the story? how has the composer used various instruments to suggest nationality?

References: Music and Romance. Kinscella. pp. 89-93, 100, 143, 233-234.
What We Hear in Music. Faulkner. pp. 205-206, 214, 573-575.
The Lure of Music. Downes. pp. 271-272.
Music on the Air. Kinscella. pp. 397-398.

Topic 2. Danse Macabre - Saint-Saens

Discussion: Old legend on which music is based - how is midnight indicated? how does the composer achieve a gruesome effect? what are the characteristics of the various instruments chosen for special effects that make those instruments appropriate?

References: Music and Romance. Kinscella. pp. 187-189.
What We Hear in Music. Faulkner. pp. 538-539.
The Lure of Music. Downes. pp. 226-227.
Stories of Symphonic Music. Gilman. p. 237.
Music on the Air. Kinscella. p. 379.

Topic 3. Omphale's Spinning Wheel - Saint-Saens

Discussion: Story from Greek myths on which the music is based - what incidents in the story does the composer picture in the music? how and by what instruments is the spinning wheel suggested? the grumbling of Hercules? the laughter of the maidens?

References: Music and Romance. Kinscella. pp. 80-81.
What We Hear in Music. Faulkner. p. 539.
Stories of Symphonic Music. Gilman. pp. 235-236.
Music on the Air. Kinscella. p. 380.

LESSON IV. More Stories with Their Origin in Folk Tales and Legends

Topic 1. Till Eulenspiegel - Strauss

Discussion: Tale of a legendary character who is hero of the music - on what type of musical form is the music constructed? what is the most noticeable mood of the music? what is the character of Till's theme? how is the music given humor?

References: Music and Romance. Kinscella. pp. 357-359.
What We Hear in Music. Faulkner. p. 565.
Symphonic Masterpieces. Downes. pp. 241-246.
Stories of Symphonic Music. Gilman. pp. 269-275.
Discovering Music. McKinney and Anderson. pp. 55-62.
Of Men and Music. Taylor. pp. 47-49.

Topic 2. Scheherazade Suite - Rimsky-Korsakoff

Discussion: Atmosphere and stories of Arabian Nights Tales on which music is based - how is the Oriental color obtained? what theme appears in every movement and why? why was the composer so interested in and familiar with the Orient? contrast the various movements of the suite as to type of story told and how the composer suggests this contrast.

References: Music and Romance. Kinscella. pp. 205-208.
What We Hear in Music. Faulkner. pp. 531-532.
The Lure of Music. Downes. pp. 280-282.
Symphonic Masterpieces. Downes. pp. 208-213.
Stories of Symphonic Music. Gilman. pp. 226-229.
Discovering Music. McKinney and Anderson. pp. 83-89.

Section B. Program Music Based on Fancy

LESSON V. Fanciful Pictures of Animals

Topic 1. Carnival of the Animals - Saint-Saens

Discussion: Moods and pictures suggested - how does composer use various instruments to achieve humorous and satirical effects in the various numbers? which element of music: rhythm, melody, or harmony, does the composer employ in each piece to produce the imitation of the desired animal or its song?

References: Music and Romance. Kinscella. pp. 190-192, 327.
What We Hear in Music. Faulkner. p. 538.
The Lure of Music. Downes. pp. 225-226.

Topic 2. Flight of the Bumblebee - Rimsky-Korsakoff

Discussion: Source of the music -- how does the composer depict the bee coming from a distance, the buzzing of the bee, and the character of the bee's flight? why is it appropriate to call this piece a scherzo?

References: Music and Romance. Kinscella. pp. 205-213.
What We Hear in Music. Faulkner. p. 529.

Topic 3. Afternoon of a Faun - Debussy

Discussion: What characteristics of modern music does this composition illustrate? does the composer paint a picture, or suggest a mood or atmosphere? what instruments does the composer use to create the misty, dreamy visions in the music? should the listener try to fully understand this music or to live in it as in a daydream?

References: Music and Romance. Kinscella. pp. 352, 356-357.
What We Hear in Music. Faulkner. pp. 269, 413.
Symphonic Masterpieces. Downes. pp. 223-224.
Stories of Symphonic Music. Gilman. pp. 73-75.
Discovering Music. McKinney and Anderson. pp. 117-123.
Of Men and Music. Taylor. p. 103.

LESSON VI. More Fanciful Pictures

Topic 1. Petrouchka Ballet - Stravinsky

Discussion: Story on which the music is based - what incidents does the music depict? how does the composer create the folk-atmosphere? compare this ballet with the Nutcracker Suite, especially the Russian Dance - what is the place of Stravinsky among modern composers?

References: Music and Romance. Kinscella. pp. 283-289.
What We Hear in Music. Faulkner. p. 566.
Symphonic Masterpieces. Downes. pp. 284-289.
Discovering Music. McKinney and Anderson. pp. 142-147.
Music on the Air. Kinscella. p. 392.

Topic 2. Golliwog's Cakewalk - Debussy

Discussion: What is a golliwog? why is it especially absurd to say that a galliwog dances a cakewalk? how does the composer suggest the main characteristics of a golliwog?

Reference: Music and Romance. Kinscella. pp. 337,379.

Topic 3. The Hurdy-Gurdy Man - Goossens

Discussion: Does this piece have an appropriate name? why did the composer use an old German waltz tune for the main theme? how does the composer make the music humorous?

Reference: Music and Romance. Kinscella. pp. 355,362.

Section C. Program Music Based on Nature and Geography

LESSON VII. Of a River, a Country, and a Cave

Topic 1. Moldau Suite - Smetana

Discussion: Background for the writing of this music - character of composer - geographical setting of music - how does this music suggest the varied aspects of the river? how has the composer used various instruments to achieve descriptive effects?

References: Music and Romance. Kinscella. pp. 360-366.
What We Hear in Music. Faulkner. pp. 556-557.
Discovering Music. McKinney and Anderson. pp. 68-69.
Music on the Air. Kinscella. p. 389.

Topic 2. Marche Slave - Tschaikowsky

Discussion: Historical and geographical background of this music - how and why does the composer use folk-tunes? what does each of the three sections of the composition characterize?

References: Music and Romance. Kinscella. pp. 119-120.
What We Hear in Music. Faulkner. pp. 199,576.
The Lure of Music. Downes. pp. 269-270.
Music on the Air. Kinscella. pp. 396-397.

Topic 3. Fingal's Cave Overture - Mendelssohn

Discussion: The geography of the composition - does this music tell a story, paint a picture, or suggest a mood? what means does the composer use to make clear his meaning? compare what this composition tells about water with the Moldau Suite.

References: Music and Romance. Kinscella. pp. 128-131.
Stories of Symphonic Music. Gilman. pp. 200-202.
Music on the Air. Kinscella. p. 361.

LESSON VIII. More of Nature and Geography

Topic 1. Pastoral Symphony - Beethoven

Discussion: Sonata form on which a symphony is constructed - how does this composition illustrate both absolute and program music? what means does the composer use to depict rural life? what instrument is used to suggest humor? how does the composer use folk-music? compare the Storm and Shepherd's Song with the Storm and the Calm of the William Tell Overture.

References: Music and Romance. Kinscella. pp. 296-303.
What We Hear in Music. Faulkner. pp. 376-377.
Symphonic Masterpieces. Downes. pp. 67-71.
Stories of Symphonic Music. Gilman. pp. 25,27.

Topic 2. Finlandia - Sibelius

Discussion: Geographical and historical background of this music - character of composer - characteristics of Finnish folk-music - how do national characteristics reveal themselves in this composition?

References: Music and Romance. Kinscella. pp. 221-228.
What We Hear in Music. Faulkner. pp. 265,554.
The Lure of Music. Downes. p. 256.

Topic 3. Fountains of Rome - Respighi

Discussion: Geography and history on which this music is based - what sorts of fountains are depicted in the music? is this realistic or impressionistic music? reasons for your decision - what means does the composer use to achieve the results he wishes? contrast the four movements in mood - contrast the entire composition with the Pastoral Symphony.

References: Music and Romance. Kinscella. pp. 352-355, 358-359, 38[illegible].
What We Hear in Music. Faulkner. pp. 527-528.
Discovering Music. McKinney and Anderson. pp. 69-70.
Music on the Air. Kinscella. p. 375.

Section D. Some Program Music by American Composers

LESSON IX. Music of Edward MacDowell

Discussion: Life and character of MacDowell - Peterborough Colony - personality traits of the composer revealed through his music - does his music tell stories, paint pictures, or suggest poetic thought, or moods, or atmosphere? contrast skill required for composing miniatures such as MacDowell wrote and compositions in large form - from this standpoint compare with the writing of fiction and with painting pictures. Hear additional MacDowell compositions, if possible, especially as piano solos.

Topics:
1. To a Water Lily
2. To a Wild Rose
3. A Deserted Farm
4. From Uncle Remus
5. Brer Rabbit
6. To a Humming Bird
7. The Sea
8. From an Indian Lodge
9. Witches' Dance.

References: Music and Romance. Kinscella. pp. 310-316, 384.
What We Hear in Music. Faulkner. pp. 179-181, 487-490.
Discovering Music. McKinney and Anderson. p. 15.
The Lure of Music. Downes. p. 288.
The Art of Enjoying Music. Spaeth. pp. 337-339.
Music on the Air. Kinscella. pp. 190-198, 350-351.
Our American Music. Howard. pp. 378-403.

LESSON X. Other Americans

Discussion: In each case discuss the composer - find out about other music he has written and about his other musical activities. Discuss what the composer of each piece depicts in his music - how he achieves the descriptive effects or the mood or atmosphere - what instruments are used in characteristic ways - elements of folk-music and how used - national feeling - humor - as each thing appears in some composition.

Topic 1. Juba Dance - Dett

References: What We Hear in Music. Faulkner. pp. 416-417.
Music and Romance. Kinscella. pp. 320, 380.
Our American Music. Howard. p. 454.

Topic 2. From the Canebrake - Gardner

Reference: Music and Romance. Kinscella. p. 417.

Topic 3. White Peacock - Griffes

References: Music on the Air. Kinscella. p. 326.
Our American Music. Howard. pp. 485-488.

Topic 4. Victory Ball - Schelling

References: Music and Romance. Kinscella. pp. 76-79.
What We Hear in Music. Faulkner. p. 542.
Our American Music. Howard. pp. 482-484.

Topic 5. Adventures in a Perambulator - Carpenter

References: Music on the Air. Kinscella. pp. 290-291.
Our American Music. Howard. pp. 479-482.

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Symphonic Masterpieces. Downes. New York: Dial Press, 1935.
What We Hear in Music. Faulkner. Camden, N. J.: R.C.A. Victor Co., 1929.

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B. Phonograph Recordings of Music Mentioned (Victor Recordings)

Lesson I: William Tell Overture, Rossini - 20606, 20607
1812 Overture, Tschaikowsky - 9025, 9026

Lesson II: Peer Gynt Suite, Grieg - 20245, 35793, 4014
The Sorcerer's Apprentice, Dukas - 7021
Midsummer Night's Dream Overture, Mendelssohn - 6675, 6676

Lesson III: Nutcracker Suite, Tschaikowsky - 6615, 6616, 6617
Danse Macabre, Saint-Saens - 6505
Omphale's Spinning Wheel, Saint-Saens - 7006

Lesson IV: Till Eulenspiegel, Strauss - 9271, 9272
Sheherazade Suite, Rimsky-Korsakoff - 8698, 8699, 8700, 8701, 8702, 8703

Lesson V: Carnival of the Animals, Saint-Saens - 7200, 7201, 7202
Flight of the Bumblebee, Rimsky-Korsakoff - 6579
Afternoon of a Faun, Debussy - 6696

Lesson VI: Petrouchka Ballet, Stravinsky - 6998, 6999, 7000
Golliwog's Cakewalk, Debussy - 21945
The Hurdy-Gurdy Man, Goossens - 21945

Lesson VII: Moldau Suite, Smetana - 21748, 21749
Marche Slave, Tschaikowsky - 6513
Fingal's Cave Overture, Mendelssohn - 9013

Lesson VIII: Pastoral Symphony, Beethoven - 6939, 6940, 6941, 6942
Finlandia, Sibelius - 9015
Fountains of Rome, Respighi - 9126, 9127

Lesson IX: MacDowell: To a Water Lily - 22161
To a Wild Rose - 22161
Deserted Farm - 22161
From Uncle Remus - 20803
Brer Rabbit - 20803
To a Humming Bird - 20803
The Sea - 4017
From an Indian Lodge - 20342
Witches' Dance - 20396

Lesson X: Juba Dance, Dett - 21750
From the Canebrake, Gardner - 21750
White Peacock, Griffes - 7384
Victory Ball, Schelling - 1127, 1128
Adventures in a Perambulator, Carpenter - 8455, 8456, 8457, 8458

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APPENDIX B-3

"Prognostic Testing in Music
on the College Level: An
Investigation Carried On At
the North Carolina College for Women"

Grace Van Dyke More

as published in the
Journal of Educational Research 26, no.3
(November 1932)

PROGNOSTIC TESTING IN MUSIC ON THE COLLEGE LEVEL: AN INVESTIGATION CARRIED ON AT THE NORTH CAROLINA COLLEGE FOR WOMEN*

GRACE VAN DYKE MORE
North Carolina College for Women

The purpose of the study.—This study was undertaken to satisfy a desire to offer constructive counsel to freshmen in the School of Music in order to avoid, if possible, many of the maladjustments that so frequently cause failure while studying music in college. No attempt was made to analyze fully nor to measure all the factors of musical ability; neither was there an attempt to secure a measure of musical accomplishment more reliable and valid than the teachers' marks. The study was concerned with finding a battery of tests possessing a considerable degree of prognostic value, and with determining the degree of that value.

STATEMENT OF THE PROBLEM AND ITS DEFINITION

A. What battery of group tests will be most effective in predicting the probable success of college freshmen who major in music?

B. With what degree of accuracy, by means of this battery of group tests, can the probable success in music study of college freshmen who major in music be predetermined?

It was considered desirable to have the final battery of tests consist of not less than three, nor more than six tests, so that they could be administered within a reasonable amount of time. Success in music study was arbitrarily defined to mean the earning of satisfactory marks, particularly during the freshman year, in college music courses: harmony, sight-singing and ear-training, and applied music. The degree of accuracy with which the probable success could be determined was to be measured by the correlation between the scores made in these tests and the marks or grades earned by the same students in their freshman music courses.

Music in the field of educational measurements.—Before undertaking the testing program of this investigation it was necessary to review the available tests in music and to make a critical evaluation of the studies in which these tests have been used.

While music has been one of the most recent subjects to receive attention in the field of educational measurements, the past fifteen years shows

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a considerable amount of work done in the construction and standardization of tests and the pursuit of experimental studies. Music tests are of two kinds: first, those intended to measure native endowment; and second, those intended to measure the use made of this endowment, or the achievement in music. Tests of the first sort, usually referred to as aptitude tests or as tests of musical ability, may be divided into three groups: (1) those intended to measure sensory capacities; (2) those intended to measure musical feeling; and (3) those intended to measure motor abilities.

Since tests in motor ability are necessarily individual tests and since the writer was concerned with group tests only, no study of investigations concerning motor ability was made. No investigations concerning tests of musical feeling could be found. This, therefore, limited the study to consideration of the tests of sensory capacity. These were the earliest type of music aptitude tests formulated and presented to music educators and psychologists.

Dr. Carl Seashore of the Iowa State University is the pioneer in this field.[1] His six tests, *Measures of Musical Talent*, are still the foremost tests of this type. These are tests of aural acuity or discrimination, and undertake to measure the least perceptible differences in pitch and strength of tones, the least perceptible difference in paired time intervals, differences and likenesses in paired rhythmic patterns, the comparative smoothness and blending qualities of paired combinations of two tones, and the tonal memory span for groups of tones. These tests are recorded on phonograph records, and full directions for administering and scoring them are available.

The need for a critical review.—After twelve years of use the Seashore Tests of Musical Talent are still on trial. They have their loyal defenders who consider the tests capable of analyzing the musical talent of the individual with almost unfailing accuracy, while several investigators have declared these tests are not of significant value to the music educator.

The writer of this study reviewed and evaluated nine studies in which the Seashore tests were concerned, (named in the footnotes, numbers 2 to 10 inclusive). Among them were found three investigations reporting

[1] Seashore, Carl E. *The Psychology of Musical Talent.* (New York: Silver, Burdett & Co., 1919), 288 pp.

Seashore, Carl E. *Manual of Instructions and Interpretations for the Measures of Musical Talent.* New York: Columbia Phonograph Company.

Seashore, Carl E. *Measures of Musical Talent.* (six records) New York: Columbia Phonograph Company.

the Seashore Tests to be of a high degree of accuracy: Dr. Hazel Stanton[2] of the Eastman School of Music, Rochester; Flora Mercer Brennan,[3] and Dr. Max Schoen.[4]

Evaluation of studies of the Seashore Tests.—Certain features of these three investigations compel one to be doubtful as to their scientific accuracy. In these particular studies the reliability of the tests is taken for granted. But other investigators have found their reliability to be low or very moderate. Stanton, Brennan, and Schoen also consider the tests of high validity, this judgment being based on teachers' ratings of students. This seems a questionable procedure, when one considers the recognized fallibility of teachers' marks. Miss Brennan draws her evidence from only twenty cases, while Dr. Schoen has only ten cases. In all three studies the reader feels not only a lack of the critical attitude toward the tests being investigated, but also detects a positive "set" toward the tests and complete faith in their reliability and validity. In some cases too high value is placed on the rating of a single teacher.

Concerning the reliability of the Seashore Tests.—Several very careful and thorough studies of the reliability of these tests have been made with results sufficiently similar to make them highly significant. It is not possible to describe these studies in this report, but the results, in the form of the coefficients of reliability secured may be seen in Table I.

TABLE 1

COEFFICIENTS OF RELIABILITY OF THE SEASHORE TESTS

Investigator	Pitch	Intensity	Time	Consonance	Memory	Rhythm
Buch and Stoddard[5]	.70	.66	.58	.35	66	.50
Brown[6]	.71	.65	48	43	59	.29
Lanier[7]	.70	.57	.45	.51	65	.36
Farnsworth[8]	.53 to .72	.44 and .56	54 and 55	—	—	—
Highsmith[9]	.76	.50	52	52	62	—

[2] Stanton, Hazel M. "Seashore Measures of Musical Talent." *Psychological Monographs*, XXXIX, No. 2, 1928.

[3] Brennan, Flora Mercer. "The Relationship between Musical Capacity and Performance," *Psychological Monographs*, XXXVI (1927), pp. 190-248.

Schoen, Max. "The Validity of Tests of Musical Talent," *Journal of Comparative Psychology*, III (April, 1923), pp. 101-121.

[5] Buch, G. M., and Stoddard, G. D. *Tests and Measurements in High School Instruction.* (Yonkers-on-Hudson, New York: World Book Company, 1927), 375 pp.

[6] Brown, Andrew W. "The Reliability and Validity of the Seashore Tests of Musical Talent," *Journal of Applied Psychology*, XII (October, 1928), pp. 468-476.

[7] Lanier, Lyle H. "Prediction of the Reliability of Mental Tests of Special Abilities," *Journal of Experimental Psychology*, X (1927), pp. 69-113.

[8] Farnsworth, Paul R. "The Spearman-Brown Prophecy Formula and the Seashore Tests," *Journal of Educational Psychology*, XIX (November, 1928), pp. 583-589.

[9] Highsmith, J. A. "Selecting Musical Talent," *Journal of Applied Psychology*, October, 1929.

It is noticeable that the highest of the coefficients show only a fair degree of reliability, and that all are below the standard of reliability usually attained by intelligence and educational tests.

Concerning the validity of the Seashore Tests.—The validity of these tests was studied by one investigator only, Brown, and the method of his study is open to criticism. He secured coefficients of validity varying from .11 to .17 with the exception of the test of tonal memory, which was .41. The coefficient of validity for the average of the tests was .35. It is noticeable that the test of tonal memory produced the highest coefficient of *reliability*, .82, and also the highest coefficient of *validity*, .41.

Seashore Tests used on the college level.—With this evidence regarding the Seashore tests before one, it is important to study the coefficients of correlation between these tests and the students' college marks in musical studies. These coefficients of correlation are available from two studies. Unfortunately, the studies are both concerned with girl students. But the subjects from the same college are not the same students. The investigations were made independently, several years apart, and for somewhat different purposes. A comparison of the results is recorded in Table II.

TABLE II

COEFFICIENTS OF CORRELATION WITH COLLEGE MARKS

Test	Hedgsmith—4 years: Music Theory	Hedgsmith—4 years: Applied Music	More—freshman year: Music Theory	More—freshman year: Applied Music	Average of both
Pitch	.400	.18	.013 to .233	.017 to .458	.407
Intensity	.353	.333	−.077 to .245	−.137 to .117	.074
Time	.304	.246	.099 to .404	.028 to .293	.129
Consonance	.234	.04	.048 to .217	−.087 to .025	.009
Tonal Memory	.044	— —	.277 to .505	−.134 to .462	.447
Rhythm	— —	— —	.10 to .432	.078 to .296	.223

Especially noticeable in this tabulation are the similarity of results of the tests on pitch and on consonance, and the dissimilarity in the results of the test of tonal memory. The tests on pitch and tonal memory, for which the writer secured the highest correlations, were found by two other investigators of college students to be the most valuable tests of the Seashore battery. The study of Salisbury and Smith[10] in which these two tests are reported will be described later.

A study of the consonance test.—One of the most significant and most thorough studies reviewed by the present writer was Heinlein's "Experimental Study of the Seashore Consonance Test."[11] Heinlein's study was made "to ascertain the extent of influence which harmonic principles and the various laws of musical progression may have upon judgment in the paired interval comparison method employed by Seashore in the consonance test." His data seem to show that the basis of judgment in this test as given by Seashore is conflicting and unsatisfactory. He concludes that the nature and structure of the test material is such that one may expect negative results from the talented students. The data recorded in Table II seem to prove that Heinlein's point is well-taken.

The study by Salisbury and Smith.—This study was of especial interest because it was concerned with prognostic testing of students on the college level, although the goal sought was success in the study of sight-singing rather than success in general music study. It included all freshmen who expected to become teachers of primary or intermediate grades or in the rural schools. It thus involved a large number of subjects. Salisbury and Smith worked for three years on this investigation, and their final battery of three tests included two of the Seashore tests: pitch and tonal memory.

Summary of this review.—The foregoing brief summary of the results of these nine studies concerned with the Seashore Tests of Musical Ability reveals three outstanding facts concerning research in prognostic music testing, as follows:

1. Almost all the investigations having to do with prognostic testing in music have used the Seashore tests.

2. The majority of musicians and psychologists have, since their formation and promulgation, accepted these tests as highly accurate and useful, but there is a considerable amount of carefully gathered evidence of serious criticism of their reliability and their validity.

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[10] Salisbury, Frank S., and Smith, Harold B. "Prognosis of Sight Singing Ability of Normal School-Students," *Journal of Applied Psychology*, XIII (October, 1929), pp. 425-429.

[11] Heinlein, Christian Paul. "An Experimental Study of the Seashore Consonance Test," *Journal of Experimental Psychology*, VIII (December, 1925), pp. 408-433.

3. Of the Seashore battery of six tests, those of pitch and of tonal memory seem to be the only ones promising for prognostic purposes, and these probably to a limited degree only.

The setting of the investigation.—This study was made at the North Carolina College for Women, in Greensboro, North Carolina, testing the freshmen who entered the School of Music in 1927, 1928, 1929, and 1930. This furnished a total of 200 students, but owing to incomplete data twenty-one students were dropped from the study, leaving a total of 179 students whose test scores and college marks furnished the data for the investigation.

A study by percentile ranks was made of the distribution of the intelligence scores of these students. The intelligence tests used were the McCall Multi-Mental test and the Ohio State Psychological Examination, Forms 14 and 16. This distribution of scores, compared with the distribution of scores of the entire freshman class of the college, showed that in these four years the School of Music received only about two-thirds of its quota of the dullest students, and one-third more than its quota of the brightest students. Hence, the students in this study were better than a random sample of the freshmen of this college.

On the other hand, an examination of the college marks earned by these students in music courses during their freshman year shows them to be an unselected group. The distribution of marks for theoretical music courses is rather close to a normal distribution, while the distribution of marks for applied music is considerably skewed toward the lower end. This may be explained, at least partially, by the fact that a considerable number of freshmen in the School of Music are so poorly prepared in piano when they enter college that it takes them three or four semesters to complete the work of the freshman piano course. Considering both the distribution of intelligence scores and of college marks in music courses, it is probably correct to consider this group of students a fair sample of the college freshmen in this college, and probably a fair representative of all women's colleges.

A large quiet room (the Recital Hall in the Music Building) where all the students taking the tests could be seated comfortably, and adequate equipment in the form of an excellent phonograph and a well-tuned piano, were available when needed. It was arranged to have certain hours during Freshman Week set aside for this testing, and also other hours, as needed, during the first few weeks of the college year

when all freshmen in the School of Music were expected to appear for this testing. Thus, conditions were kept almost uniform. All tests were administered by the investigator.

The marks in the musical subjects used were an average of the marks received during the freshman year in sight-singing and ear-training, in harmony, and in piano. All freshmen are required to take these subjects, except that sometimes a student studies violin instead of piano, in which case her marks in violin were used. The average mark obtained was the result of the judgment of three different teachers regarding the success of this student along three different lines of musical study, thus reducing, somewhat, the factor of inaccuracy in teachers' markings.

Tests used.—A total of fifteen group tests were used, eight of which were available on phonograph records: the six tests of the Seashore battery and two tests by Kwalwasser on melodic and harmonic sensitivity;[12] the Hutchinson Silent Reading test[13] was obtained from the publishers; and the Schoen test in Relative Pitch[14] was obtained from the *Journal of Comparative Psychology* for February, 1925.

The remaining five tests were devised by the investigator. Two of these were similar to sections of the Kwalwasser-Ruch test battery,[15] being concerned with the recognition of pitch errors and of time errors in the notation of familiar melodies. The remaining three tests, being quite unlike any tests before the public, are worthy of more complete description.

Aural and visual discrimination of pitch errors, and aural and visual discrimination of time errors.—The idea that prompted the formation of these two tests was the belief that the detection of errors in unfamiliar music heard while the student has before her the correct notation of the music would require a considerable degree of coördination between the visual image and the aural acuity in pitch discrimination and in time discrimination. For each of these two tests, eight short

[12] Kwalwasser, Jacob. *Manual of Directions for Tests of Melodic and Harmonic Sensitivity.* Camden, New Jersey: Victor Talking Machine Company.

[13] Hutchinson, H. E. *Hutchinson Music Tests:* No. 1, Form A. Bloomington, Ill.: Public School Publishing Co.

[14] Schoen, Max. "Tests of Musical Feeling and Musical Understanding," *Journal of Comparative Psychology,* V (February, 1925), pp. 31-52.

[15] Kwalwasser, Jacob, and Ruch, G. M. *Kwalwasser-Ruch Test of Musical Accomplishment.* Iowa City, Iowa: Extension Division, University of Iowa.

melodies were constructed, each series increasing somewhat in difficulty from the first melody through the group of eight little tunes. The student was asked to make a check mark below any note that was not played as written. In the first of these tests pitch errors were made, that is, wrong tones were played by the person administering the test, and, in the second test, time errors were made, that is, some tones were given the wrong time values. In each test, from three to eleven errors were to be found in each melody, the number varying from melody to melody so that the student could not feel or expect any regularity in the occurrence of errors. An effort was made to make the errors such that they would not be obvious, yet detectable with reasonable ease by the student with a high degree of discrimination and the ability to coördinate the aural response with the visual stimulus. For each test the score was the total number of notes in the eight melodies minus the number of notes incorrectly checked.

Discrimination of voice movement.—The material for this test consists of chord progressions of two chords each, each chord having three tones to produce the effect of three voices singing in harmony. An effort was made to use chord progressions that are pleasing and that are in common use in good music. In each pair of chords, the second chord is exactly like the first with the exception of one tone or voice. There is always one voice that moves by a step or a half-step. The problem of the student is to determine which of the three voices moves and the direction it takes. The test consists of twenty-five pairs of chords to be played on the piano, each pair to be played once, rather slowly, very distinctly, and the three tones always exactly simultaneous. The answer sheet was so arranged that the student needed only to make a check mark to indicate her answer, which was a choice of six possibilities. In scoring, it seemed fair to give some credit for naming the correct voice, even though the direction of the movement of that voice was incorrect. Hence, fifty was taken as a perfect score, that is, two points for each perfect answer, and one point if the correct voice was indicated with the incorrect direction of movement.

The Schoen Test on Relative Pitch.—Since the Schoen Test became a member of the final battery, it is worth while to know its exact nature. This test was constructed by Dr. Max Schoen of the Carnegie Institute of Technology, and is intended to measure the accuracy with which the student can hear relative distances between tones. No reports of its success in this measurement were available, and it was placed in this investigation battery with much interest concerning the results it might show. The test consists of one hundred paired intervals, arranged in ten groups of ten pairs each. The test is given with the aid of the piano, the first pair of tones being played consecutively, and, after a short pause, the second pair of tones played consecutively. The student records her judgment of whether the difference in the pitch of the second pair of tones is smaller or greater than that between the tones of the first pair. After a few seconds in which the student records her judgment, the next two pairs of tones are played on the piano, and so on through the one hundred pairs.

Procedure.—As indicated earlier, the fifteen musical ability tests of various sorts and an intelligence test were given the students at the beginning of their freshman year. The marks earned in music courses during the freshman year were obtained from the college registrar's office. Corroborative data were also obtained in the form of college marks in music earned in the semesters later than the freshman year by thirty-six students, juniors and seniors, who were still in college.

The unreliability of all these data was fully realized, and they were used with this in mind. It is generally conceded that no single group intelligence test yields reliable individual results. The unreliability of teachers' marks is also well known. It is quite certain that there are variable errors present in the results of the various tests. These are inevitable because of conditions that cannot be controlled by the investigator, such as unfavorable physical or mental conditions in the case of certain students, lack of interest in the results of the test, prejudice against going through such a testing program, a lack of understanding of what to do when taking the test, and a sense of strangeness toward everything in the new surroundings. Other variable errors are introduced by the widely differing social, intellectual, and musical backgrounds of the various freshman students. The dissimilarity of their musical environment and training before entering college was especially noticeable.

The tests themselves are another source of variable errors, and, perhaps, in the case of some of the new tests, of constant errors, as well. No data regarding the reliability of these tests are available except in the case of the Seashore tests, and most investigators have reported their

reliability as relatively low. The five newly constructed tests have had their first and only use in this investigation. No study of their reliability or of their validity has been made. It may be that they do not measure what they are supposed to measure. Should this be true, in the case of any test, it is possible that the test measures an ability just as important as the one it was intended to measure, and perhaps as valuable from the prognostic standpoint; or it may measure a relatively unimportant ability, or one as well measured by another test.

With full realization of the unreliability of these data, both of college marks and of test scores, they were compared by means of correlation to determine their probable predictive value. Owing to the considerable difference between the distribution of the freshman marks in their theoretical music courses and in their applied music, it was thought well to secure coefficients of correlation between each test and the freshman marks in theoretical music courses, and between each test and the freshman marks in applied music. This was to determine the type of music study with which the tests would correlate most satisfactorily.

Great irregularity was found in the results of this comparison, although in most cases the coefficient for theoretical music courses was larger than the coefficient for applied music, and sometimes very much larger. Hence, there seems to be a tendency toward more accurate prediction of probable success in theoretical music than in applied music. The averages of all the music courses studied during the freshman year were then correlated with the test scores, with the results recorded in Table III.

TABLE III

CORRELATIONS BETWEEN TESTS AND AVERAGE OF MUSIC MARKS
Number of Cases—179

Test	Coefficient	P.E.
Seashore:		
Sense of Pitch	.407	.04
Sense of Intensity	.074	.05
Sense of Time	.129	.04
Sense of Consonance	.009	.05
Sense of Rhythm	.223	.04
Tonal Memory	.447	.04
More:		
Pitch Errors	.483	.04
Time Errors	.449	.04
Pitch Discrimination (Aural and Visual)	.559	.03
Time Discrimination (Aural and Visual)	.563	.03
Voice Movement	.534	.03
Schoen—Relative Pitch	.547	.03
Kwalwasser—Melodic Sensitivity	.299	.05
Kwalwasser—Harmonic Sensitivity	.261	.05
Hutchinson—Silent Reading	.492	.04
Intelligence	.288	.05

The information found in this table is worth careful consideration. Of primary interest is the wide range of results, varying from .009 to .563, or from no correlation at all to a fair degree of correlation. The Seashore tests are seen to vary from .009 to .447. The three lowest coefficients in the entire table belong to three of the Seashore tests, the very lowest one, .009, belonging to the much criticized test of the Sense of Consonance. It is of outstanding interest to discover that among the highest correlations are the tests that endeavor to set problems of a general musical situation rather than to isolate and measure a single factor of musical ability. This will be discussed more fully in a later paragraph.

It will be noted that among the fifteen correlations there are nine that are above .40: Seashore, Sense of Pitch .407; Seashore, Tonal Memory .447; Hutchinson, Silent Sight Reading .492; More, Recognition of Pitch Errors .483; More, Recognition of Time Errors .449; More, Voice Movement .534; Schoen, Relative Pitch .547; More, Aural and Visual Discrimination of Pitch Errors .559; and More, Aural and Visual Discrimination of Time Errors .563. These nine tests were given further consideration in order to select the best small battery of four to six tests.

For this purpose a study was made of the corroborative data concerning the group of students who had been tested as freshmen and were still in college. It was felt that tests that produced as high correlations with these later college marks as they produced with the freshman marks should be valuable in the battery to be chosen. This information, however, proved of little help, for the coefficients thus secured were about the same as those for the freshman year, and more often a little lower than higher.

The choice of tests for the final battery was turned to those tests that yielded some of the highest correlations, that, at the same time, gave low or very moderate intercorrelations, and that also provided a variety of types of tests. The matter of low or moderate intercorrelations was important in order to avoid choosing two tests that measure the same ability. The tests of the chosen battery and their zero order correlations are as follows: Schoen, Relative Pitch .547; More, Voice Movement .534; More, Aural and Visual Discrimination of Pitch Errors .559; and More, Aural and Visual Discrimination of Time Errors .563.

The accuracy and value of this chosen battery was then more thoroughly studied through partial and multiple correlations. The co-

efficient of multiple correlation was .73 between college freshman ma[illegible] in music courses and the four tests of the chosen battery. The relat[illegible] weights of these tests are as follows: More, Aural and Visual Discrim[illegible] tion of Time Errors, .327; More, Aural and Visual Discrimination [illegible] Pitch Errors, .272; Schoen, Relative Pitch, .169; and More, Voice Mo[illegible] ment, .129.

This procedure produced answers to the two questions propounded [illegible] the statement of the problem; a battery of four group tests was fou[illegible] and this battery was shown to have a predictive value of .73. T[illegible] coefficient must not be considered as highly predictive of the studen[illegible] probable success in college music study, but as helpful information [illegible] estimating a prediction which will be about a third better than a chan[illegible] prediction.

Conclusions.—The results of this study cannot be considered as fi[illegible] or incontrovertible. The unreliability of the data has been discussed; [illegible] is entirely possible that other tests, not known to the investigator, would have had higher predictive value than the tests that were used; and the coefficient of multiple correlation of .73 is not sufficient proof on wh[illegible] to base positive predictions.

There is another factor which limits the accuracy of these conclusio[illegible] —the personal factor. That is, physical, mental, or emotional condition[illegible] entirely unpredictable by the investigator, may so completely alter the quality of the student's work that the prediction based upon the result[illegible] of this battery of tests will not be fulfilled in any respect. The con[illegible] clusions stated above, however, may be considered as indicative of a very real relationship between the results of certain types of music tests and the student's future success in music study.

There remains another conclusion which grew in importance and clearness in the thought of the investigator as the study progressed. This is concerned with the type of test most promising in a prognostic battery. The present writer believes that this investigation has offered very strong evidence in support of the following conclusion: the tests that are most effective in predicting success in music study are those tests that present a general problem in music rather than those that attempt to measure any one factor of musical ability.

In his study, "The Reliability and Validity of the Seashore Tests of Musical Talent," A. W. Brown discussed the proposition that high scores in these tests, each attempting to measure an isolated factor of musical ability, may not really measure the musical ability of the individual so well as a test that presents a problem combining several of these factors in a real musical situation. Brown cites the early efforts in intelligence testing and the unprofitable results of the attempts to measure isolated functions, such as memory, attention, reasoning, etc., and recalls Binet's success with tests that presented general problems. Brown then writes: "It may be that a test of general musical ability might prove more valuable than a series of tests of isolated factors."[1]

It is very noticeable that of the fifteen tests of musical ability used in this study, the highest coefficients of correlation were secured with those tests that were farthest from attempting to measure isolated factors and which presented more general musical problems.

The nature of musical ability.—A corollary of this conclusion just discussed is that musical ability is an exceedingly complex entity, probably one that is impossible of a definite analysis.

While this concept of musical ability and the best means of measuring that ability, as revealed in the results of this study, are contrary to our generally accepted ideas of musical capacity and of the methods of measuring that capacity, they are in accord with the newer concepts of psychology as expressed by the Gestalt school of psychologists. Most musicians and psychologists have accepted Seashore's analysis of the factors of musical capacity and his method of measuring these factors. Some investigators have raised questions regarding the value of the Seashore tests, but the basic idea of his analysis of musical talent has been unchallenged, so far as the writer is aware.

A challenge offered.—The writer wishes to challenge Seashore's ideas and tests, and directs the reader's attention to the results of this investigation in support of a concept of musical ability as a complex entity most effectively measured by tests presenting general musical problems.

A thoughtful evaluation of the results of this study reveals the great need of further investigation in three directions, as follows:

1. The four tests of the chosen battery, one of which has been little used and three of which have had no other use, need to be widely administered, in order that their value may be more thoroughly tested, and that they may be standardized, at least, tentatively.

2. Studies of the reliability and the validity of these tests are needed in order that the true value of data derived from them may be known.

[1] Brown, Andrew W. "The Reliability and Validity of the Seashore Tests of Musical Talent," *Journal of Applied Psychology*, XII (October, 1928), pp. 468-76.

3. The most outstanding need revealed by this study is the very great need of experimentation in the formulation of various sorts of tests of musical ability, tests based on the idea of the general problem in music. These tests should be widely administered and used in studies somewhat similar to the present one so as to determine the true worth of each test.

This opens a practically untouched field to the ambitious investigator interested in prognostic testing in music. The writer ventures to prophesy that the study of prognostic testing in music will reflect this conception of musical ability more and more strongly in the future. A tendency in that direction is already noticeable in the test battery by Kwalwasser and Dykema,[17] completed after the writer's investigation was well under way and therefore not used in that investigation; and in a still more recent study by Wilson,[18] at Ohio State University, also too recent to be used in this investigation. Wilson used the Seashore battery of tests and three tests which he devised, all of which set musical problems and one of which is fairly similar to the test on Aural and Visual Discrimination of Pitch Errors devised and used by the writer, and chosen as one of the four tests of her final battery. Wilson found this test, which he calls Score Reading, the most promising of all his tests. Administrators of music education on all levels are seeking something really helpful and thoroughly reliable on which they can base judgment of a student's potentialities and which will enable them to offer advice to the student. The writer is convinced that this must come from thorough and extensive study of tests of the general music problem type and offers this conclusion as the most valuable outcome of the investigation here reported.

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[17] Kwalwasser, Jacob, and Dykema, Peter. *K-D Music Tests.* Camden, New Jersey: Victor Talking Machine Company.

[18] Wilson, M. Emmett. "The Prognostic Value for Music Success of Several Types of Tests," *Music Supervisors Journal*, (February, 1930), pp. 93-98; 100.

APPENDIX B-4

Excerpts of Published Journal Articles and Speeches of More

Excerpts of "A Modification of the Rating Plan"

In North Carolina we know that the contest has worth while stimulating value. We held our first contest at the North Carolina College for Women fourteen years ago. There were fourteen piano solos rather poorly played. We had no orchestras or bands in the state--or teachers of public-school music. The next year there were a few more piano solos, played somewhat better. The following year choruses and glee clubs were added.

Last year, the thirteenth contest, we had over twenty-four hundred high school students in the state competing, following a dozen district contests. We know that the contest movement in North Carolina has put high school music on the map. We want the festival feature as soon as we can get it. Our difficulty is that our state is long, some of our students coming over two hundred miles to attend. Their superintendents are not willing that they should stay more than two days. We can not do both contest and festival work; as we must concentrate either on rehearsals or the contest feature. However, we are working on the festival idea now.

We began using the rating plan last year. It has proven successful in certain high school group competitions, and the attitude of the teachers and students is favorable to this plan.

In addition we award a grand trophy prize. There is a question whether this conflicts with the basic idea of the rating plan. Possibly it does not. There are two facts which justify the combination of the two:

(1) The grand trophy stresses the development of large groups of students in the high school. Solos count very little toward the number of points granted for the grand trophy. A winning band or chorus contributes a large number of points.

(2) The grand trophy plan emphasizes an all-around music program in the high school. A high school should have not only good vocal, but good

instrumental work as well. The school must have both to compete for the grand trophy. Therefore, I believe it is justified, although perhaps not extremely important.[1]

Excerpts of "The North Carolina Contest-Festivals"

A few words of our history are a necessary background for understanding our recent innovation. In 1920 there was not a band or orchestra, a glee club or chorus, or a supervisor of music in the public schools of North Carolina. In many schools a piano teacher had the privilege of teaching her private pupils and collecting her fees from them, but the schools were providing no musical training for 'all the children of all the people.'

There was a man, Dean Wade R. Brown of the School of Music of Woman's College of the University of North Carolina (then called North Carolina College for Women), who was much concerned about the small total of musical interest in the state. He had learned, through years of college teaching, that if the educators of the state waited till college years to build musical tastes and interests, it was too late to do much about it. He studied the question of how to get that interest started in high school or elementary school years, and decided to do something about it.

He started by contacting all the piano teachers whom he knew, since the study of piano was the only music activity connected with the public schools. He invited each teacher to bring her best pupil to the college in the spring to take part in a music contest. The result was small: fourteen piano students came with their teachers, played, received helpful comments on their work, and went home inspired to do better work. The next year a few more teachers and pupils came, played, received their comments, and went home determined to improve their playing. In the meantime, Dr. Brown's talks with the piano teachers impelled them to go back to their schools and organize small choruses which came to the third contest and sang. Thus began the State High School Music Contest in North Carolina.

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[1] "A Modification of the Rating Plan," Yearbook of the Music Supervisors National Conference, Twenty-fifth Year (Chicago, Illinois: The Conference, 1932), 281-282.

About the time of the third music contest, several city schools obtained supervisors of music, who began more extensive musical work in the high schools and also introduced regular music training in the elementary schools. In the fourth contest 249 were enrolled; in the sixth, almost a thousand; in the ninth, more than 2,800; and in the 20th, we stopped counting, but we know it was more than 8,000. This is evidence that a well-directed music contest stimulates interest and spreads that interest over the state.

But numbers are an inadequate medium of measurement for such a movement. They are only a part of the story. A large part of our success was due to the wise leadership and guidance of Dr. Brown and the unwavering support of his efforts by the college--not only moral support, but support in finances, in equipment, and in the time of faculty and secretarial personnel. From the beginning, the contest movement was a democratic and cooperative project; the music teachers and directors 'in meeting assembled' decided each year the regulations under which that year's contest would be carried on, while Dr. Brown solicited more help and more sharing of responsibility by the teachers as fast as they were ready and willing to participate in these ways. He finally almost demanded an executive board that would have the whole responsibility under the vote of the entire group of teachers and directors. He welcomed the formation of the Bandmasters Association, which has been followed by the Orchestra Directors Association, and the Choral Directors Association. Here is revealed the amazing growth and development of music education in the schools of North Carolina in twenty-one years. Probably not many states can rival this record. Dr. Brown is now retired from the faculty, but the contest movement continues its work under the able direction of Dean H. Hugh Altvater.

It is necessary to mention a few of the specific developments that have brought us where we are, before describing the newest and most unusual one. In 1929 the state was divided into fourteen districts, and district contests were held two weeks before the state contest. The main objective of this division was to bring the influence of the contest closer to all the schools of the state, so that the smaller schools that lacked courage to come to the state contest could participate in a contest nearer home. (It should be remembered that North Carolina is more than 500 miles long from east to west.) The plan met with enthusiastic approval in the schools, and the district contests have become more and more important. Several

of them are now two-day events. In 1930 a rating system was inaugurated, similar to the Kansas system, but using five honor ratings, instead of seven. Each year has seen some change or development that has marked improvement over previous years.

In 1928, for the first time, the contest closed with a public concert given by contestants selected by the adjudicators. This sort of program was given each year until 1934, when a festival chorus of several hundred, under the direction of Hollis Dann, an adjudicator in the contest, sang a splendid program. The pupils in this chorus were from the larger schools of the state--mostly from Class A high schools (more than 600 enrollment). Their program was for mixed chorus and boys' and girls' glee clubs, and they sang numbers from the contest lists of that year. They held two rehearsals with Dr. Dann, and both pupils and teachers were enthusiastic over the experience. Each subsequent year has found such a festival chorus closing the four days of the state contest--until 1941, when the singular plan mentioned earlier was put into action.

During the seven years that we have had a festival chorus directed by an adjudicator and composed of students from the larger schools, the music work in the smaller schools has been developing in both quantity and quality. A feeling appeared and grew among the teachers in these smaller schools that they wanted festival chorus experience for their students, also, yet did not want to put them into the chorus of the more experienced pupils from the larger schools. The time had come when the numbers coming to the state contest had to be reduced, if the contest was to be managed comfortably and efficiently; it also seemed desirable to increase the importance of the district contests to take better care of the musical growth in the smaller schools of the state. For all these reasons the time was ripe for dramatic changes. In the business meeting of the Choral Directors Association in October, 1940, the plans were made which were carried to a successful conclusion in the spring of 1941. The changes affected only the choral division of the contests--all the instrumental contest plans were as of previous years.

This new plan involves two main ideas: First, all singing events in the district contests are the finals for the state; that is, at the state contest there are no singing events--chorus, glee clubs, ensembles, solos, all receive their only and final rating and judge's comments in the district contests. Second, the two days previously devoted to singing events in

the state contest are devoted to rehearsals of two festival choruses under men of national reputation and wide experience, culminating in a festival concert by the two choruses. All these rehearsals are audited by the teachers of the pupils participating, by students selected by their teachers for this privilege, and by teachers who had no pupils enrolled in the choruses. During the hours when there are no rehearsals, the teachers and the directors of the festival choruses meet for round-table conferences about the problems revealed in the rehearsals and any others the teachers wish to discuss. The numbers to be sung by the choruses are chosen from the contest lists used in the district contests. It is not necessary for chorus members to have made high ratings in the district contests, but they are expected to have participated in the district contests. The choruses are made up before the district contests take place, the students being enrolled with their teachers guarantee that they will be well prepared for the chorus.

In the 1941 event, Chorus I was composed of students from Class A schools and a few from smaller schools who had been singing in the festival chorus in previous years. This chorus was, then, a continuation of the festival chorus we had been having each year since 1934, except that it had five rehearsals instead of two. Chorus II, composed of students from the high schools of less than 600 enrollment, was more significant than Chorus I. None of these pupils had ever sung in such a chorus; in their two days of rehearsals they made outstanding improvements in tone quality and diction, and in their final performance they sang as well as the first festival chorus, in 1934, from the Class A schools. Nothing could reveal more clearly the educational force that has been exerted in the state through these last twenty years of high school music contests. Chorus I was directed by Nobel Cain of Chicago; Chorus II, by Harold Tallman, of Wayne University, Detroit, Michigan. Both men were enthusiastic about the whole setup, and encouraged us in thinking that we were making history in the music contest-festival field.

In connection with this dramatic change in the choral contest setup, the choral directors planned a series of choral clinics in various parts of the state, with leaders from the state's larger high schools and from the colleges. Five such clinics were held in the early months of 1941, and there are plans for at least ten during 1941-42. These were all-day meetings, with high school students on hand for the clinic chorus. Problems of choral technique such as

tone-production, diction, conducting, and artistic interpretation were studied intensively. Both teachers and students are eager for more clinics, and it is expected that they will produce fine returns in the improvement of instruction in the high schools.

The state is now divided into ten districts, and this number may be further reduced in the future. Some of the district contests are now as large and as interesting as the state contest was a number of years ago--another sign of healthy growth. Perhaps, some day, all competitions will be confined to the district contests, and the state contest-festival will be entirely festival. We do not know--we are not trying to plan far into the future. As each year reveals possible changes that the teachers think valuable and progressive, we hope to move forward. We are entirely willing to try other new plans, if they seem to fit our needs, and if they promise advance, musically and educationally.

All of this is the reason we are sure that a well-directed music contest is an educational and musical force, for this contest movement has been the chief factor in the promotion and stimulation of music in the public schools of this state. The usual type of music festival does not have this effect, yet the festival has great value. We feel the need for the stimulation provided by the contests. It will be needed for many more years, for we shall not be satisfied until every child in the schools of the state has an adequate musical experience during his entire school life. We also need the thrill and beauty of the festival.

Most of all, we are trying to raise standards of musical taste, and to improve the quality of work done in the schools through improving the preparation and skill of the teachers. In other words, our contest-festival movement is an educational project. Every change made in the procedure is an effort to make it more effective for the students, for the school administrators who have aided and supported it with enthusiasm, and for the music teachers and directors.

If other states are interested in the North Carolina plan and wish to work out similar plans for their own state contest, we shall be happy to share experiences with them. In turn we should be glad to learn about contest-festival developments in other sections.[2]

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[2]Grace Van Dyke More, "The North Carolina Contest-Festivals," The Music Educators Journal: 18-10, 65.

APPENDIX B-5

Student Recollections of More

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Student Recollections of More

A more complete picture of the life of Grace Van Dyke More as a teacher is best presented by her students and colleagues. More was viewed as a vivacious, caring, but dogmatic teacher. Though perceptions of students and colleagues may be clouded by their own interpretations and biased through their own value judgements, their feelings about More approximate the reality of their interactions and relationships with her.

Carlotta Jacoby has the distinction of being both a student (Carlotta Barnes, class of 1926) and colleague of More. She was More's teaching assistant in the Public School Music Department (1931-1935) and Birdie Holloway's immediate predecessor.

> The most outstanding thing about Grace Van Dyke More was her person, her in-bred being. She was a dear personal friend of mine. I was Grace More's student for one year. It seems to me in 1925 Alice Bivins knew she was leaving. Grace Van Dyke More came my senior year. I was hurt in a car wreck before my senior year so I did not get back to school until November of my senior year. Grace was so good to me. I had such a nice welcome, I will never forget it. It's unbelievable that I had her as a teacher for only one year.
>
> She had an informal relationship with her students; now I don't mean on too "low-a-plane." Her inner-being comes through to me stronger than any other one thing. Her warmth, her generosity of herself, and her human relationships were important aspects of Grace More. There was one girl in my class that laughed at her but I think that was because she

had never come in contact with anyone like Grace before. Alice Bivins was more formal in her relationship to the students, but very charming. More, in her personal life, was gracious; she made a gracious home for her mother. Visitors were always cordially received. She had a warmth of spirit. She made the surroundings for her mother who was quite aged. Before Grace finished her teaching, her mother died. More than once, Grace left a 'dragged out' meeting or conference to set things right for her mother at home. Then she would return back to her meeting. Her apartment was nearby.

Her capacity for caring about people was extremely visible. Everybody that knew her felt that warmth. Perhaps, it was the integrity of some worthy ancestor whose humanness could be felt in the quality of her voice and seen in the kindness of her eyes. She and her mother, of course, are buried in the Guilford Park Memorial Cemetery. Actually, the three of them are buried there, the third one being her father. All the while she was in Greensboro teaching, they kept this urn that contained his remains. It was really amusing but nobody ever laughed about it. They didn't broadcast it, I'm sure, but being close to them, I knew. She and her mother are buried in Guilford Park Memorial Cemetery in the area of the Courthouse. The remains of her father are in the urn which was placed there when her mother was laid to rest.

Grace More's teaching was sound and workable. That's in keeping with her personality. I remember that she knew Peter Dykema at Columbia. That could have been one of the influences to make me want to go to Columbia for my master's, but I can't remember exactly. I'm sure Alice Bivins probably had more contact in MENC since she was at Columbia with Peter Dykema and Grace More was at this small college down here. It was small back in the twenties. But that College did have stature.

Grace Van Dyke More was involved with a community choral group in connection with the Greensboro Euterpe Club. Of course, I was singing in the chorus. She was good. She wasn't too dramatic; she was always 'alive' in her directing. She was a lively conductor and evidently perspired freely because she would have to mop now and then. She also directed the Mothersingers. That was so important in the community during those days and very popular.

I can recall no time that she was vocal about the domination of men. At big meetings that we were in, she was very alive in all aspects of it, both that men

were involved in and those that women were. . . It was the standard for music and music education that was the critical point for her, not competing with men.

She didn't talk about music education for the blacks but that wasn't her fault. Even I who was as close to it as I was and am now, my attitude has completely reversed. They are not just peasants and servants. People are trying to do what they can to bring blacks up to where they should be and will be.

Grace More did everything she did well. There is so much that she did that I have forgotten. She was a multi-faceted person, interested in whatever would come up, not just music, but all of life. I didn't have that feeling about any other teacher I had.

She wrote a history of her family. They were darling stories which I read. It shows how talented she was.

More was a real friend to me. She was concerned about anything that had to do with music. She gave me enough inspiration that I was, in my second year after graduation, one of three music supervisors in Rowan County. I know it was from her excellent teaching that made me want to do it. I remember taking my little Victrola around to all the schools and knowing that Grace More was at my side.

Another thing I almost forgot that she established was the "In and About" Club. Greensboro, High Point, and Winston-Salem, which is considered the Triad now, was included. Grace More raised enough interest to have a club in this area. I know she was the inspiration for it. We would meet at least one time in a month or so in each town. We would get together to talk about our problems and concerns and encourage inter-communication between the areas. It was mainly music teachers from the elementary grades. For instance, Miss More would talk about the many different ways one could use 'Carnival of the Animals' using art, dance, play, and such. It had to do with integration.

When Wade R. Brown was sponsoring greater and better high school choral singing throughout the state, Grace Van Dyke More gave her 'all' to that. She was whole-hearted. She was called to judge in choral meets and contests all over the state. They were held to stimulate interest in choral singing all over the state. The contests ran as long as they should have. If they had run any longer, it would have been 'overdoing' it. It was a marvelous 'wake-up' for choral music in North Carolina.

Grace More was a great supporter of Wade Brown. She was a supporter of anyone who was trying to do

> right. She even had the courage to let me go out and judge those contests. One of the biggest 'faux-pas' that I ever made was to let one of them (contestant) invite me for lunch. I learned that that was one of the worst things that anybody can do, succumb to one of the contestants that you would judge. Did that ever put the 'screws' on me! Don't ask me what I did in the judging, I don't remember.
>
> Whole-hearted cooperation by judging and encouraging wherever and whenever was needed, Grace More was there. In Greensboro, she was active in the civic music life. She was president of the City Euterpe Club for two years. Alice Bivins was also, of course.
>
> Grace More inspired me to be independent; she inspired me to travel as she did. I always wanted to go to Europe. So I went. I bought two cars in Europe and traveled all over. Grace was independent like that but she was always nice along with her independence. She believed that if you wanted to know something you had to open the book yourself and read it.[1]

Mildred Elizabeth Doub (class of 1928) was a student of both Alice Bivins and Grace Van Dyke More. She recalled less about Alice Bivins than More since she had Bivins as a teacher for only one year. She remembered much about Grace Van Dyke More. As she recalled experiences with More at NCCW, she spoke of herself as the "green" farm girl who went to the "big" College. After her education at the North Carolina College for Women, she taught music in many different areas of North Carolina.

> My first two years of teaching were in Stanley County; we had vacation for six weeks for cotton picking. I came up here (Forsyth County) and I taught here quite a while. I later taught in Morehead City. I came home and taught at a local school here

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[1]Carlotta Barnes Jacoby, Presbyterian Home, High Point, North Carolina, interview by author, 28 October 1987, High Point, North Carolina, tape recording.

(Pfafftown) for a few years. Then I went to the Central Office as a consultant for a while with the County Schools here. I taught again at Southwest High School and later at the junior high school. I really enjoyed it.

Of course, Miss More really (prepared) us for teaching all of that (the different grades); she was a good one for that. She told us that she expected so much out of us and she really did. Some of the girls thought she was real hard on us but I guess we needed it. She was a very thorough person. I saved a lot of those notebooks that Miss More had us keep and I just recently destroyed them because I thought 'well, that's silly to save everything.' I wish I had saved them. She really made us work on our lesson plans' they had to be very thorough.

I liked Miss More. I did my practice teaching at Curry. I graduated in '28. It (Curry) was new at that time. I don't remember a great deal about Alice Bivins. She was a large woman, not as large as Miss More, with a rather open, full face. She was an attractive person but not what you would call a beautiful person. Still, she had a lot of personality. As well as I remember she was a rather outgoing person but still a very strict person. I don't remember her as well because as a freshman I was in awe of her. You know I was so green. Children are exposed to so much today. In those days we were not exposed to anything, really, except our home and our church and our school. I was just a green little thing. Going from a small school to a big college, which it wasn't as large then as it is now, but it was to me then and it was quite an experience. I think my freshman year is kind of a fog.

There is a picture in my yearbook my senior year of Miss More with our Madrigal Club. I thought you'd like to see that. We had all the girls in the music Education Department in it. I remember it was called the Phoenix Club my sophomore and junior year and then it was changed to the Madrigal Club my senior year. We performed the choral music. We did other things, too. We attended things together but it was mainly a choral group. I guess it was an introduction to a lot of music that she thought we ought to know. I was a member of the College Choir but we sang mostly the music for something we never hear of anymore, chapel. The Choir sang the hymns and participated in the oratorios for the special season. I don't remember that we went out from the College; I don't believe we did. We had recitals regularly in the music building, sometimes they were faculty presentations, sometimes

student presentations, and I think we must have done some of the work for those occasions but I can't remember specifically.

In the Phoenix Club, the girls would ask her (More) why the name was 'Phoenix Club' and I remember so well how she explained it, about the bird and about how it rose from the ashes and how it related to us who would be bringing new programs of music throughout the state. It had a special meaning to her. But then it was changed to the Madrigal Club and I do not know why.

Student teaching in Curry was very trying. Both the music supervisor (More) and the grade school advisor required very explicit lesson plans. We had to follow them very closely; we were closely supervised. Of course, you never can really follow one exactly. I know in real teaching you can't; you have a basic plan, but there is always something that throws you off course and sometimes it makes the lesson more meaningful. You shouldn't be so bound to a lesson plan that you can't let a child bring up another thought. Sometimes, unexpectedly, something comes in your mind that is meaningful. I think Grace Van Dyke More thought you should stick to the rules. I do know that she was rather strict. She was strict in her teaching and she expected it of us. She expected a lot from us.

She was pretty quick to call us down. I think we did some very amateurish things. In the Phoenix and Madrigal Clubs, we had some practice conducting in those, too. Of course, we had a class in conducting, maybe more. She would call on class members to conduct. Maybe that was part of the reason for having the Club, to prepare us for that sort of thing when we began teaching. By directing your own club members, they were your worst critics in the world. She (More) was quick to call you down if you were inaccurate, getting away from the proper spirit of the music and so forth. She expected you to be very careful about timing and such very important things as your preparation. She was very strict about technique but very understanding, too. We would have conferences now and then which would help. She would be very critical on the line of what she saw you doing and what she saw as a weakness on our part and she would say 'You need to work on this, but you're doing a good job with this.' She was a person who saw and commented on your good points. I think she was a very good teacher, a good teacher of teachers.

She had a very friendly relationship with the students and was very 'motherlike.' She always called

us her girls. I was remembering this morning that she would have us in small groups over to her apartment every once-in-a-while and we'd have tea. She established a very friendly atmosphere. You felt free to ask her things and to talk to her about your problems. She encouraged that. She, on the one hand, was very strict and then, on the other hand, was very understanding. She was helpful always. I think she set up interviews maybe once a quarter, I don't remember how often, but I do remember we did have individual conferences with her from time to time in which we could ask her about things that were bothering us and she would comment on how we could improve.

Her mother came with her when she came to Greensboro and I remember she was there (in the apartment) when we visited at least one time. Her mother was quite old. We thought Miss More was old, but of course, she couldn't have been. She was probably well in her middle years and your definition of middle years changes as you grow older, too. She was a very mature person and probably had a great deal of valuable experience in back of her because she wasn't uneasy at all about expressing herself and setting up standards. She knew what she was doing. She had very definite ideas and ideals. She tried to share those with us.

She was a real leader in the Music Department. She was very much the head of the Music Education Department. Miss Holloway came in much later. I knew her after I graduated while I was teaching. We went back for conferences and I did some graduate work there. I remember her more as an individual more than I do as a teacher though I believe I had a class under her in summer school. In teaching, we went back for the state contests and we had meetings during the year, workshops, and such.

I remember the Contests but not a whole lot about them. I know I must have assisted Miss More as a student in some way. I just don't remember.

We used Hollis Dann's books and I still have them. Miss More was a great teacher in making us want to have everything and be prepared. I have books I used when I was in College and then I worked with them over the years. . . I would like for the Library there to have my books if they could use them. I have the Hollis Dann books, the Progressive Music Series, and then the series that came next. I taught for forty-two years and I accumulated everything that came out all those years and even some that were not adopted (by the state). When I left the junior high, I left

all my materials for the junior high teachers to use but I kept all of my elementary materials. I love the Hollis Dann books.

I knew Miss More was mid-western. I couldn't recall if she was from Illinois or Indiana. She had a lot of concerns about music education in North Carolina. She was concerned that we be thorough in our music teaching and that we teach music reading. That bothers me that that isn't done enough today. I taught so many students to read music. So many students who were grown come back to tell me how well they felt they were prepared in music. Many of our students are not getting that now (music reading). Many of the elementary schools now have a visiting music teacher that comes around once a week and the grade teacher is supposed to continue the work which some do and some don't. That was my experience, a lot did not continue that. Two girls came to visit me recently. They said they had talked about how much they had learned about music from me and how little their children are learning about music in the schools.

. . . It would never have occurred to me not to teach sight reading and music appreciation. To Miss More, that was extremely important.

. . . Children were to learn the instruments, they were to identify what instruments were carrying the melody in a symphony. We were taught by Miss More what was important for children to learn about music. I carried that phonograph around with me that had to be wound, and I always had an arm full of records. My brother-in-law had the land re-surveyed some time back and had some work done. He wanted me to see what had been done. As I was walking down there, the man on the bull dozer had been one of my students. he saw me coming and got down and began singing the scale, do-re-mi-fa-so-la-ti-do. I said, 'Bobby, you do remember, don't you.' He said 'Yes ma'am, you taught us to read music and sing the syllables.' Later, he came back and he told me that he would never forget some of the things I taught. 'I never hear 'The Lone Ranger' but that I think about you. You taught us that was part of the William Tell Overture.' I thought that was interesting from a middle-aged man. I give Miss More credit for having taught me well that I could teach others well. I taught for forty-two years. They were consecutive years. I never took time to get married and have a family. I don't know why. I didn't plan it that way but that is the way it worked out. I retired at sixty-two and most people don't know it but I taught from the time I was twenty.

Some people asked me why I didn't wait and retire at sixty-five and I told them I was tired. You can't teach music without being on your feet always.

Grace More showed a definite concern about rural education. She was interested in seeing that children in all areas have experiences in music. She was very pleased with where her graduates went to teach. My first two years were in cotton country, Stanley County. . . That was definitely rural country. Miss More was pleased to hear about my teaching there. Then when I came back to this county, Lewiston was really rural then. It has become more suburban now. Walkertown was definitely rural.

When I taught during the Depression, I learned to live on little. I made more the first two years than I did for the next ten years. My salary was cut almost in half. I think the first year I taught in this county I made $78.00 a month. There were no incentives, no travel pay. When I went to Walkertown, I finally did have a car. The first few years I didn't have a car. It was unusual for a teacher to have a car but my father helped me get it.

I don't remember that we even talked about music education for the blacks. I don't recall that we talked about it being different. Miss More was not the type of person to have been prejudiced. It was not an issue that we thought about in those days. When I worked in the county schools here, our schools were separate but I spent a lot of time in the black schools. I used to help black teachers in the schools. We joined our teachers' associations together before we joined our schools, before the schools were integrated. We had our teachers' meetings together. I remember there was some dissension about it. I was music consultant at the time and I would conduct some meetings with all the music teachers.

Another important thing that I participated in was the making of a complete course in music education for the public schools. That was started by the new state supervisor of music. I did the music appreciation section of it. I really enjoyed that. I was pleased and proud that he asked me to do it. My Superintendent was very pleased and told me to take all the time I needed on it.

If I did anything that was good in the field, I feel Grace More gave me the incentive to do it early. I remember meeting with her many times after I graduated and she was always pleased with my work. After she retired, I think I only saw her once but she was a great influence on my life.

> I think she could have weathered the many changes in the public schools. She was very strict but I do not think she was set in her ways to the extent she couldn't have recognized change. I remember some of the girls, those who had maybe had more advantages than I had had, were more sophisticated. So she may have influenced me more than them. You know girls, they stick up their nose to things they don't agree with. Students do that with teachers. But I think she was an excellent teacher and influenced many teachers. I had many friends who graduated from there and took jobs and did very well. Miss More made me want to be a good teacher and contribute to children. I love children. I enjoyed each age when I was working with them. I remember how important the Mothersingers were to Miss More. She talked about that and she talked about her Southern Conference work. She informed us about the larger world of music education. . . .Birdie Holloway was very active in the conferences. She was very active in the North Carolina Music Educators Conference. She (Holloway) was very outspoken in that. We were on committees together. She was outspoken in a nice way and we respected her very much. Miss Holloway was more modern in her outlook. She was always extremely well dressed. Miss More was, too, but in a different way. Miss More was a very conservative, middle-aged lady and was a large woman and she wore a high full breast and was distinctly corseted. She wore a lot of lace and some jewelry. She was well-dressed. Miss More was more dogmatic; she was from the old school. I think Birdie was from the new school. It was a difference in their ages. I think Birdie was subordinate to Miss More but certainly not subdued. Her position was subordinate but not her.[2]

Katheryn Brown Hodgkin (formerly Katheryn Elaine Brown, class of 1929) was a student of More in public school music and later, was her accompanist for Mothersingers. Hodgkin, who holds a Master's in Organ, was a prominent organist in Greensboro before her retirement.

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[2]Mildred Elizabeth Doub, Pfafftown, North Carolina, interview by author, 10 November 1987, Pfafftown, tape recording.

I majored in music education and took organ on the side with George Thompson. After graduation, I went one year to teach in Chapel Hill. While I was there I studied organ at the Episcopal Church. Grace Van Dyke More sent me for the job in Chapel Hill. It was a public school, K through sixth, but it was not a normal situation. Some of the children were from the surrounding county and some were children of faculty members of Chapel Hill. Grace More was such a help to me in dealing with that situation. I also taught Women's Chorus and Mixed Chorus. I remember in teaching music appreciation, we studied the orchestra. More had given me large picture cards of instruments with which to start a notebook. When we finished the unit, the orchestra at UNC-CH played a concert for us. Miss More had a way of doing and preparing you that you didn't forget. I remember how she discussed that the shape of musical instruments made the difference in sound, how the vocal cords of a woman grow more up and down and those of a man grow more out and back. She would impress me so in class; I was very fond of her.

One year, Grace was sold on the idea of selecting certain students to do some of their student teaching at certain county schools. While I did some practice teaching at Curry, I was selected to teach at Jamestown. This, of course, was still under the supervision of Grace Van Dyke More. It was arranged that I would have no classes on Tuesday; I would go to Jamestown by bus. I ate my lunch at the Teacherage there. Miss More would come during that time and observe. I remember she made us carry a pitch pipe. Songs were to begin on the correct pitches. She had me bring the whole high school together and teach them the 'Star Spangled Banner,' Wade Brown's 'The New Carolina,' and 'Dixie.' Of course, I had to teach them all correctly. She required accuracy in teaching music. It was an interesting experience. I think selected student teachers only went that one year to the county schools.

Grace Van Dyke More was a very busy woman. She was involved with the community. I remember she was an ardent helper with the Burlington Boys Choir. She taught an extension class in music in Charlotte and would go down on the bus on Saturday. I was in Salisbury one Saturday; I happened to look at a bus that was parked and there was Grace More. She saw me so got off for a moment to talk. She was very busy.

She used to have us (the students) over to her apartment for Christmas parties and other occasions. We did not realize how much she was extending herself.

> She cared for her mother who was an invalid. She often referred to her brother, too. She like to talk about living in Denver, Colorado. She laughed about using too much baking powder in baking bread and how the bread would rise in the stove.
>
> I was the accompanist for the Mothersingers which was a chorus of volunteer married women, mothers, who met once a week for rehearsal at the music building. We gave many concerts. I remember taking them to the PTA State Convention in Asheville. We traveled quite a bit.[3]

Mary Wiegman (Mary James Smith, class of 1934) remembered Grace Van Dyke More as a strict but very competent teacher who expected much from her students.

> Grace Van Dyke More taught me the methods courses. I don't remember too much about the texts we used. I remember the assignments were writing lesson plans for a whole semester. We did not do any practice teaching in high school. Her philosophy was 'hard work.' She was thoroughly professional. I remember she went to Washington to a professional meeting and probably others but I specifically remember the Washington meeting.
>
> At Curry, I taught in the first grade and the fifth grade. The students there knew the score. They knew we were student teachers and if they could make life a little difficult for us, they did, like students most places, really. They were smart and pretty adept at it. It was real interesting. We had all the teachers and teacher's aids who worked well together. They were very congenial.
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> Constructive criticism was a mixed bag from Miss More. It wasn't really kind nor harsh. I played piano for the classes often. That was one of my interests so I continued studying piano. Miss More didn't push the students too much in piano proficiency though she was quite proficient, missing a finger. She was very proficient. I also accompanied a physical education class. That was a good experience. You had to keep the rhythm going.
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> Her discipline and hard work were especially good. She'd give you an assignment and expect you to

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[3]Katheryn Brown Hodgkin, Greensboro, North Carolina, telephone interview by author, 30 December 1987.

do it. She was very professional in dealing with the students. I would not term her relationship with the students as a close personal one. It was professional. In fact, I didn't feel warmly close to her after those four years but I respected her and knew she was a good teacher. I was there to learn what she had to teach.

I sat with her mother once. I never saw her mother; she was in bed, but somebody had to be there. She was quite old and not well.

While I was there, music education in North Carolina was on the way up which it probably isn't now. I don't really know. Dr. Brown was very good in taking leadership in bringing the music festival. It started out as a contest. They finally realized that the competition aspect was not so healthy. So they called it a festival. In that respect, individuals and groups were competing against themselves, their past record. I thought that was very stimulating for education for the whole state. It brought some marvelous students to the campus in those few days. Then in the fall, they would have workshops and seminars for teachers to help them prepare students for the festival. It was very good. It was a great stimulus. I don't know what happened to it. I wasn't living in the state when it ended.

In the state there were particular schools that always performed well. I remember Needham Broughton in Raleigh and a high school in Durham were always good. We had Hollis Dann who came while I was there. For one chorus, he gave an eight part composition, all divided. He said 'Now start when you're ready.' And he turned his back and walked away. They started singing, almost altogether. His point was that a group that has sung together a lot has this feel for each other. I was door keeper and such at the festivals.

At that time no one ever talked about what was happening in music education for the black schools. Everyone just accepted things as they were. We were not sensitive to that.

I knew about Miss More's Mothersingers and she was very active in the Euterpe Club. I participated in the Southern Conference when I was teaching. I taught in Paw Creek which is outside of Charlotte. At that time it was the largest consolidated school system in Mecklinburg County. I also taught at Irwin, in the eastern part of the state. I taught all the grades, glee clubs and choruses. I taught six years in all and then married. I didn't have any trouble getting a job after college. I think how fortunate I

was because that was the depths of the Depression. The music education program was good and was known for its quality.

Always when you saw her (More) on the campus she was striding along very purposefully, she knew where she was going and what she was going to do when she got there. One day, she (More) took off her shoes and showed us her feet. I had never seen such feet. It looked as though her toes were all the same length. Her feet were very broad and very short. She had to get a shoe big enough for the width that was a lot longer than her foot.[4]

Margaret Pleasants Little (Class of 1932) fondly recalled her days at the North Carolina College for Women under Grace Van Dyke More's supervision.

Miss More taught me methods in public school music. She was in charge of the Madrigal Club which practiced every Monday night. I remember we planned an exotic trip, I forget where; we raised money by baking fudge at her house to sell. For some reason, we ended up not going. Miss More was very 'down to earth;' she expected a lot but in a nice way.

We did our practice teaching all year long. She supervised me for the lower grades. I remember she was a member of Delta Kappa Gamma and became a top person in that. It is a group for international teachers.

Miss More was a very organized teacher. She was very busy but always had time for her students. She was fair in grading. She was kind to the students but never 'buddy, buddy.'

She dressed very matronly with the laced-up shoes. She lived in Colorado and would talk about that.

I recall her standing on a table, directing, leading music in the dining room for something we were doing. She was a thorough, precise conductor. She expected much from us as conductors and we tried to do what she expected. Yet, she was never harsh or unkind.

During the Depression, she recommended that we take extra hours and get another certificate. She

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[4]Mary Smith Wiegman, Greensboro, North Carolina, interview by author, 5 November 1987, Greensboro, tape recording.

> realized that there were few music jobs in the state so she recommended that we go to grade work and teach music to the classes.
>
> At that time, we were using the Hollis Dann and the Progressive Music Series. I remember the Hollis Dann had such beautiful songs in it. Miss More was emphasizing unit work at that time where the class would have social studies and learn related music. Integration was important then. We also used familiar songs. In the back of the Hollis Dann series and the Progressive Music Series were methods on how to introduce the songs and teach the music.
>
> At the Music Contests, we were assigned to a certain judge. We saw the forms they used and we were assigned to do our own and compare with the judges. Wade R. Brown was an unusual person. I thought Miss More was stronger as a leader than Dr. Brown. She was the music education program. She was totally involved and always professional. She tried to get her students to feel as strongly and get as involved as she was. I knew that she wanted the general elementary teachers to take music instruction to teach in their classrooms even back then.
>
> I knew she was very involved in MENC and the Southern Conference. I admired her a great deal; she was a totally committed music educator.
>
> I later taught a high school chorus. I never had more than forty students in the class. I wrote an operetta, 'Old Woman in the Shoe' in one of Grace Van Dyke More's methods classes which I later used in my teaching. I also taught privately in Raleigh.[5]

Maureen Moore Lilburn (class of 1938) was the first person at Woman's College to practice teach in instrumental music at Curry School though the instrumental major in music education was not yet formerly offered.

> I took all the same course work that everyone else took though I knew I was not going to teach chorus or elementary music. In Miss More's classes, we reviewed methods and materials to be used. I was in the Madrigal Club and found that to be a lot of fun with Miss More. . . We sang madrigals and other music.

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[5]Margaret Little, Charlotte, North Carolina, telephone interview by author, 28 October 1987.

> Miss More was old fashioned but very capable. She was 'business-like' in dealing with the students. She had a very strong personality; I liked her. She showed real concern about our student-teaching. I remember she was a large woman and so individualistic, you couldn't help but like her.
>
> . . . (Miss Holloway) and Miss More had a party for us when we graduated. Miss More was rather old fashioned in the way she dressed. I remember her wearing oxfords with heels. Birdie was more modern in the way she dressed. She was very attractive.[6]

Jeanette Dean, the current secretary of Curry Education Center, received her primary and secondary education at Curry Training School. She recalled experiences at Curry and her music instruction under both More and Holloway.

> I don't remember as much about Miss More as I remember about Miss Holloway because Miss More was here when I first came here in the first grade which would have been around 1934. Miss More, as I recall, had a couple of joints off of her fingers. Miss More always brought her piano into the classroom; there was no piano then in the room. She would bring the piano in and we would have music every day which was foreign to the city schools and public schools at that time. Of course, this was a university school, a laboratory school at that time, and the city schools thought it strange that we had music everyday. In the first grade in the city schools, if they had music at all, the classroom teacher would play and they would sing a little. But we had actually conducted music classes at least three times a week if not every day.
>
> Miss More would play and sing and direct us. We were pretty good, all things considered. On some days, she would let us play instruments. We had triangles and cymbals and sticks. The drums were made from Quaker oatmeal containers. I never could understand why she wouldn't let us play those everyday but now I'm sure the noise drove her crazy. I don't remember the student teachers in the elementary grades although I'm sure that we had them since that was the

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[6]Maureen Moore Lilburn, Greensboro, North Carolina, telephone interview by author, 26 October 1987.

purpose of Curry School, to train the teachers. I don't even remember when Miss More left here. I do remember that when you're in the first and second grade anyone over fifteen-years-old is ancient. I remember thinking 'she is an old lady' but she wasn't as old as I was thinking at that time, I'm sure.

We had classroom music all the way through school. It was incorporated into the training here at this school. At that time, that was different because it was not done as such in the public schools. They had choir and glee club and that kind of thing in the upper grades in the public schools but not classroom music everyday as we had it.

There was a song we made up about Miss More. It was 'Miss More and her piano went to Louisiana', why she went to Louisiana, I don't know. I don't remember what tune we sang it to. But I remember singing that vividly. I also remember the Curry School Song; there are two versions.

Miss More was a large woman, wore her hair plaited around her head. She was not fat; she was a big woman. To me, I was always a little in awe of her. I wasn't frightened of her but I figured she might shake me. I never saw her shake anyone. I only saw one person shake somebody while I was over here. I was always a little afraid of her. She was much older than Miss Holloway when she came so Miss More was probably in her late fifties or early sixties at that time.

You respected Miss Holloway but she was much younger and a very small woman compared to Miss More being a large woman. I can't remember about their manner of discipline because frankly I did not misbehave in school because my mother would have taken care of me. There was just not the amount of misbehaving that goes on in classes now.

I graduated in 1945. I skipped the eighth grade, so went eleven years to school. I have been working here twenty years. I came back here in 1968 so I remember a lot.[7]

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[7]Jeannette Dean, Greensboro, North Carolina, interview by author, 3 November 1987, UNCG, Greensboro, North Carolina, tape recording.

APPENDIX B-6

Colleague Recollections of More

APPENDIX B-6

Collegues Recollections of More

Inga Morgan currently remains a member of the piano faculty at the School of Music. She recalled the earlier days of her career at UNCG when both More and Holloway were present on the faculty.

> I came to this college in 1946, the end of January. I came to substitute for my husband who was hired while he was in the Army. He had to call Walter Clinton Jackson, the Chancellor, and he said "What will we do?" and my husband suggested that if it were alright, that he thought my credentials would hold up. They checked on me at Eastman and said "okay, tell her to come." So I left our little son with my parents in Texas. My husband headed to the West coast with the Army and I headed for the East coast.
>
> When I came to Greensboro, I came in on the milk train and was very dirty from the soot blowing in. Grace More was to meet me at the train depot. She came and saw a lady get off the train who she thought might be me. Grace went up to her and gave her a great "Welcome to Greensboro! I'm Grace More from the School of Music." The woman said "Thank you, I'm Catherine England from the faculty of the School of Drama at the College (whom More had never met). I was glad that she never found me to greet me since I needed to wash up so terribly.
>
> Grace More gave lavish parties. She always had them catered by the best caterer in town. when I arrived, More was giving a party in honor of Miss Lowry and Birdie Holloway. Birdie was to work for the State Department for a semester and Miss Lowry substituted for her. Miss Lowry left when Birdie returned and finally ended up teaching at North Texas State. At the party I mentioned, everything on the table was in silver. The butter was carved like flowers and stars. There were Negro waiters in uniform. It was a lovely setting. I remember Grace More liked recipes, herself, and gave them to her friends.
>
> Dr. Hugh Altvater (Dean) was here at the time.

> He was watching over you but he didn't make his presence known. It was quite comfortable. He gave you a feeling of a certain amount of latitude, a certain amount of freedom. Every dean has been different, interesting in his own way. He died while he was dean, perhaps in 1952. He had been up here Sunday and maybe all Saturday, too, working. The secretary came in on Monday morning and found things strewn all over the office. He had been working and apparently had become ill and had to go home. I think it was a heart-attack. Elizabeth Cowling (cellist) and I were supposed to give a recital that afternoon on the Wade Brown Series. It was 1:30 or so when we got dressed to come over. I was having my lunch when I got a call about this. We decided that in respect to Dean Altvater we would go ahead with the recital. The family asked us not to so we kept our clothes on and went over to greet anyone who had not heard the message over the radio. We gave that recital the next year.
>
> I didn't have any committee work in the earlier years so never served on a committee with her (Grace Van Dyke More). I was an advisor but not on a committee. She was a maiden lady and quite Victorian in her ways. She really set the pattern for music education teaching in the state. She was quite demanding of her students which really made for good products which she turned out. I can't remember what her duties were at Curry but I know she established the teacher training here which was very good. She was very careful that they worked on piano and got their theory background, and a good one.
>
> She was very firm about her beliefs and very well respected. Miss More was brought here by Wade R. Brown as you know. She was a person who had a lot to offer.[1]

George Dickieson, Associate Professor Emeritus of UNCG School of Music, recalled earlier days at UNCG and events which affected both More and Holloway.

> Altvator was the Dean when I came in the late thirties. It was primarily a piano and voice conservatory. It was a good school. When I came they

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[1] Inga Morgan, Greensboro, North Carolina, interview by author, 14 December 1987, UNCG, Greensboro, North Carolina, tape recording.

didn't really have an orchestra. Altvater had what he called a string choir which was good but small. The next year, 1939, he organized a college community orchestra which he called the Greensboro Orchestra. That is one of the reasons they employed me to help build that orchestra. He had strokes in 1950 so I took it over. It was a good school; of course, music education was an essential feature. It had to be . There's no way that students could get jobs after they got out if they couldn't teach. At the school in the twenties and early thirties, Wade Brown was Dean and he actually was a builder and a good public relations man. He started the state music contests. That was the biggest stimulus music in North Carolina had. Without that it would not have developed when it did. He retired about 1935. They brought Altvater who had been in a small school in Kansas. He came in 1936. In 1938, he employed me. I was twenty-six at the time. There were pretty girls everywhere.

The 1950's were very difficult years for the School. They dismissed the Chancellor and the Dean of the School of Music left. The faculty in the school was divided. There were many problems. They wanted to dilute the curriculum and have what they called general education. They had ideas that they wouldn't have a School of Music. They would have mainly music appreciation. I tried to stay out of it. Eventually, Raymond Taylor, head of the drama department, and I were leading in the revolution if that is what I can call it and it was a mess. There were many people who lost their jobs. The Music School dropped from 102 majors to 52 in one year the students were so affected. After Altvater died, we had a committee to run the School. I was on the committee. A committee is about the poorest way to run anything, particularly a music school. For one thing, they don't have any real authority. Then they brought in Marquis. He was a strong supporter of Graham (the Chancellor). He left when Edward Kidder Graham left. There was no way for him to stay. Then they had another committee. Birdie Holloway was chairman of that committee. She worked under Mereb Mossman, the Vice Chancellor of Academic Affairs. After that, we had Riggsby from Florida State University as Dean. . . . After Riggsby, they brought in Lawrence Hart.

In the 1920's, Grace Van Dyke More came to the music education program. She had two duties as I saw it. She was in charge of music education and taught the courses they had plus supervising practice teaching at Curry School. The student teachers

trained at Curry. It was a good school because they didn't let just everyone in. It was a specialized enrollment. The Administration there changed and they wanted to make it an average school which they did, apparently. Grace Van Dyke More's personality was aggressive, overbearing, very positive--more of a politician than a musician--there was very little music activity that she was involved in. She had close contact with the State Department of Public Instruction. She controlled so many of those graduates when they left. She liked to move them around like chessmen on a board from job to job. She was in a position of power. She had a lot of power in the State Department of Public Instruction.

As a person, she was very dogmatic and overbearing. However, she was a tremendous help to Wade Brown in establishing the music contests. I would say that was the most important thing she did.

She never really associated much with the rest of the faculty, so I imagine her later years were pretty lonely. For one thing, she was opposed to drinking and that was one of the main ideas of socializing. She was not very attractive. She was active in the Euterpe Club.

Grace Van Dyke More was a graduate of the University of Illinois. Her father had tuberculosis and moved to Denver. Her mother lived to be nearly 100 years old. When I came in the late thirties, the School was really good. The curriculum was as good as any anywhere. It was solid. Of course, later the theory just went downhill. The whole school was built by dedicated people. They didn't make any money. They were on starvation rations. In 1933, at the bottom of the Depression, the faculty was just sliced off. They went to Commencement and then to their mailboxes and about half of them were terminated because of the economic situation. When I came here Altvater said the salary would be $1700 or $1800. There were 42 applicants for that job. I did a lot of dirty work. To make the point, it was built by dedicated people which as time went on was less the case. As the newer ones came in they used it as stepping stones to something else. And some of that was in the top administration's fault. They didn't make security very important. If a person doesn't have security, he is not going to do a very good job.[2]

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[2]George Dickieson, Greensboro, North Carolina, interview by author, 15 March 1986, Greensboro, North Carolina, tape recording.

Chrystal Bachtell, former supervisor of Music with the Greensboro Public Schools, was both friend and colleague of Grace Van Dyke More. She recalled More's active involvement in improving music education both locally and throughout the state.

> One of the things that Miss More did was to work through the University (College) to try to get better music education training for education majors who were going to go out and be elementary teachers and probably have to handle their own music. She was trying to get away from the idea that they could have a choice of taking music or art or physical education in order to meet the requirements of the state to get their certificates. She was trying to work and did work and was successful in getting music as something everyone of them had to take so that was very important. And that requirement is still present today unless there have been changes since I have been out of the field but I don't think so.
>
> She worked very hard; I remember having lunch with her and Glen Haydon who was head of the Music Department at the University of Chapel Hill. We were discussing the requirements for the state certification in teaching. We were also discussing the fact that at Chapel Hill itself there needed to be more emphasis in preparing education majors to go out into the schools and handle their own music. I remember Dr. Haydon saying "if they will just take a course in musicology, they can teach anything in music." Of course, that couldn't apply to the first, second, and third grade and so on but she worked on that suggesting that they should work together. At that time, Woman's College wasn't considered a part of the University. She was trying to see if she couldn't strengthen that situation in Chapel Hill. She had a state wide point of view; she was trying to make it (elementary music teaching) better not just at UNCG but at other schools so that the young people who came out of other programs would have some background, too. She was lobbying to get that achieved. The requirement finally came through the Department of Public Instruction.
>
> She was quite a convention "goer." She would say "Let's get a new hat and go to the convention." She loved it not only for what she could learn and what she could contribute but because she got to see

folks that she hadn't seen. There were twelve states in the Southern region of the MENC. They met on a biennial basis. Miss More at one time was president of that and she put a great deal of time and effort into that.

You probably have heard about the Mothersingers of which she was famous. Then we had a club, the In-and-About Club which included Winston-Salem, High Point, and Greensboro. We had about thirty members or so and a few men. The majority were women and we met four times a year or so. She was interested in and very active in that. I think one of the things she did that one could really tell made a difference throughout the state was that the girls she had herself, those in her classes were well taught and they were given something that they could go out and teach. It wasn't all theory; it was definite material and definite ideas and plans so that when they went out and attacked this new situation that they came into, they had something to do it with.

The Hollis Dann series was not being used when I came in the state. Various other series were brought in and then we got to the place where we could choose the series out of several when we started getting our books from the state depository. If we were using Silver Burdett and decided something new had come out that was better, we did have the privilege of making that change. It wasn't instantaneous because they had to have the supplies at the State Depository but it was a phasing in and out. Of course, I am speaking of my own situation now and not Miss More's because she worked at Curry and Curry was probably better equipped than most of the schools even in the Greensboro situation. Many of her girls had to go out into situations where they didn't have things to work with in which they trained. She did give them tools so that when they went out, they had something with which to work and they had something to use. Curry had several advantages that we didn't have in the public schools. The class size was small. Then, too, they had special teachers for not only music but for art and physical education and that sort of thing that was not always available in public schools. Of course, their own teachers were highly trained. They had better materials to work with and I think better scheduling probably, too. On the other hand, there were some disadvantages because the school was small and you couldn't do some things that you could do in larger schools.

My own training was at Illinois Wesleyan. I'm from Illinois. Then I trained at Northwestern. I

later took summer courses at Columbia. . . At the training school that was connected with Columbia, a great deal of creative work was being done.

Another thing I remember about Miss More was that she was the most consistently cheerful person I think I've ever known. She was a very hard worker; she worked the girls hard, too. She was a very understanding sort of woman. She was always cheerful no matter what happened; she could find something about it that was right. So that aspect carried over into her work. I knew her mother. She also had a brother. When I was going to Illinois Wesleyan which is in Bloomington, Illinois, there was (is) another town next to it, which was Normal, Illinois. Miss More was teaching at that college there and I think she came from there to Woman's College.

Teaching is a wonderful field if you like children. She liked children; she was devoted to "her girls," the girls who were in her classes. They loved her, too. She would get those wedding invitations and that kind of thing. she would tell me, "They know I can't afford to send everyone a present. I send them a nice card and good wishes." She had quite a few students. Miss More was almost another generation from me. She had taught a great deal before I got to know her and I was a young teacher just beginning and she had already well established a reputation and a style. I worked with her in the North Carolina Music Educators Association. She lent moral support to what I was doing. Mr. Hazelman (band teacher) and Mr. Harriman who was directing the string program in the Greensboro Schools and myself were trying to work very hard to get credit given to high school students who took a music analysis course. The course was on a five day basis but we couldn't get credit toward admission to college. We went before the local Board of Education. We asked that all music activities be connected to the school day and not as an after-school activity. We got that at the secondary level, junior and senior high school. We did not get it at the elementary level. I worked on that individually and we finally got that. We wanted them to have music everyday and have it as a regular course. We wanted credit for the high school courses. We finally had to go before the group of Secondary Schools and Colleges. They're the ones who control what you have to have to get in, what's permissible and what isn't. I remember Miss More giving us moral support on that. We did get it. We had to do the bookkeeping on it. She was very much interested. She worked hard on getting the requirements for elementary teachers for the state.

She was very active. I was the secretary of the Southern Conference though not while she was president but I think she suggested that I could do that job and it was a job! But it was for the improvement of music education as a whole.

You could tell which music teachers (when I visited other school systems) came from Miss More's training because of the quality of their work, what was really happening and what the children were being exposed to. She had a great influence in music education through her students who went out into North Carolina and other states, too.

I taught a summer (at UNCG) when Carlotta was off and I taught summer workshops there. The sad state of affairs in other colleges was also something Miss More worked on. Libraries of colleges (other than UNCG) had no music libraries and few books on music. She worked at trying to get more music in other colleges. As she came in contact with people of other colleges, she tried to influence them in improving their music situations. She had a lot of contacts in the state. She had the growth of music education in the whole state at heart. It wasn't just the job at the College.

Miss More was a gregarious person. She would get on the train and make a lot of friends before she got off. I worked with her in Mothersingers. I got her some prospects as singers since it was mothers from all over the city. They would come in and sit in on her rehearsal and teaching and decide if it was something they would like to do. All of that was volunteer. It was a great idea. Of course that stimulated the mother's interest in what was going on in the schools.[3]

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[3]Chrystal Bachtell, High Point, North Carolina, interview by author, 1 December 1987, Presbyterian Home, High Point, North Carolina, tape recording.

APPENDIX B-7

Photographs of More

Photographs of More in front of the Music Building (Wade R. Brown Building) at NCCW; photograph of More as co-organizer of the Treble Clef Music Club, September, 1914; photograph of the Wade R. Brown Music Building. (Obtained by permission from the Scrapbook of the Treble Clef Music Club of Wellington, Kansas.)

More, top, right corner, as a senior (class of 1922) at the University of Illinois. (The 1923 Illio, published by the Junior Class of the University of Illinois.)

More as a faculty member at NCCW. (Obtained from MENC Historical Center, University of Maryland, College Park, Maryland.)

More as a faculty member at NCCW near retirement. (Obtained from MENC Historical Center, University of Maryland, College Park, Maryland.)

More, first row, first on left, with the Greensboro Chapter of "Mothersingers." (Obtained from MENC Historical Center, University of Maryland, College Park, Maryland.)

More, center, with the State Mothersingers Chorus of 1941, Raleigh, North Carolina. (Obtained by permission from the Greensboro Euterpe Club.)

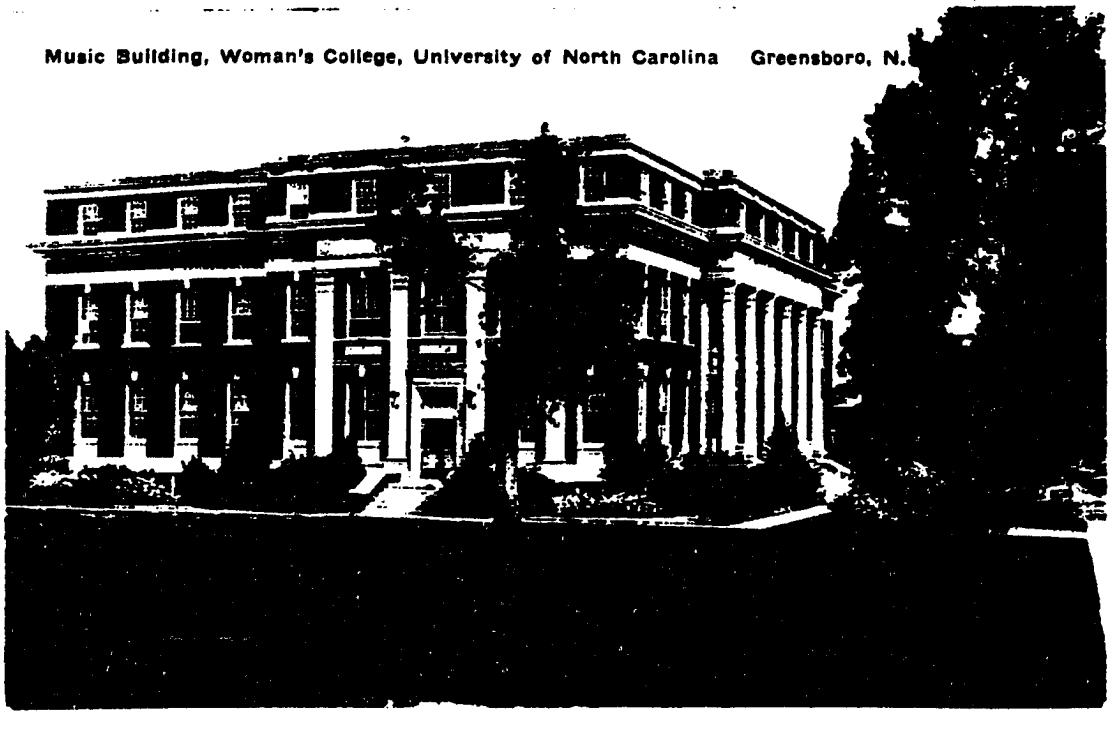
More, last row, left of center, at "Neighborhood Sing" in 1942. (Obtained by permission from the Greensboro Euterpe Club.)

More, second from left, presenting a music scholarship (October 6, 1949) sponsored by the Greensboro Euterpe Club. (Obtained by permission from the Greensboro Euterpe Club.)

ss More - 1934 and the
sic Building, where she is
ad of the Music Department.

Miss Grace Van Dyke More
Co-organizer with
Mrs. Zeta VanGundy Wood
of the
Treble Clef Music Club
September - 1914

Music Building, Woman's College, University of North Carolina Greensboro, N.



Donald A. Monro Fort Smith, Ark.
"Don" *Mechanical Engineering*
Tau Beta Pi; Pi Tau Sigma; Sigma Tau; Eta Kappa Nu.
Technograph Staff (3), (4); Preliminary Honors.

Arthur M. Montzheimer Joliet
"Monty" *Chemical Engineering*
Alpha Chi Sigma.
Chemical Club; Daily Illini (1), (2); Junior Prom Committee; Dad's Day Committee (3); Senior Mixer Committee; Homecoming Committee (3), (4); Shan-Kive Executive Committee (3), Chairman (4); Chem Dance Committee (3); Sophomore Smoker, Chairman; Hobo-Band Committee (4); Junior and Senior Councilman, Illinois Union.

Laura A. Moore Otterbein, Ind.
Home Economics
Home Economics Club; Indiana Illini Club. Illinois Women's College.

Robert F. Moore Springfield, Mo.
"Bob" *Civil Engineering*
Kappa Alpha; Sigma Tau.

Grace V. More Urbana
Music
Mu Kappa Alpha.
Collegiate Chapter of D. A. R.

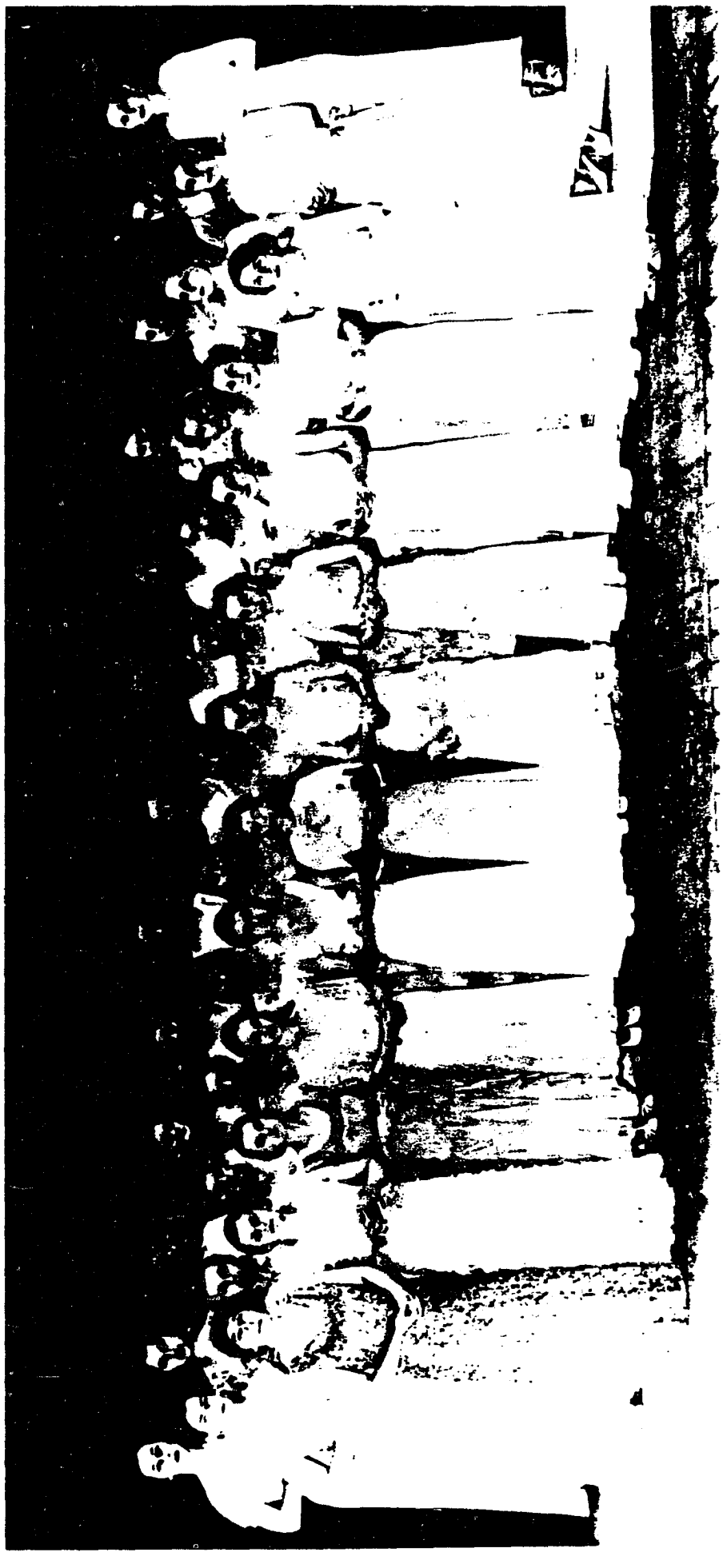
George N. Morgan Elgin
Floriculture
Alpha Gamma Rho.
Floriculture Club; Ag Glee Club; Illinois Agriculturist; Agriculture Open House.

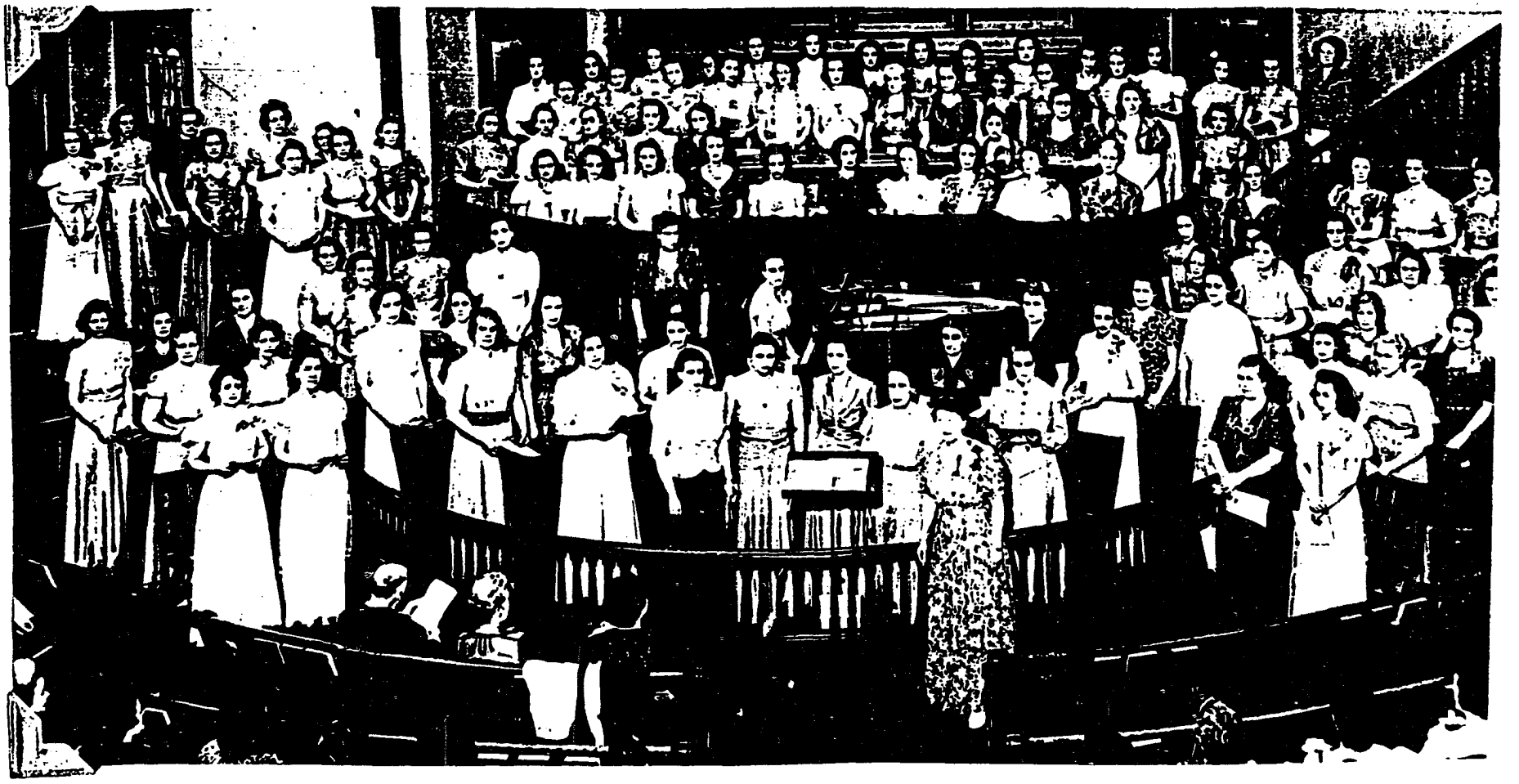
Irving B. Morgan Buffalo, N. Y.
"Chet" *Chemical Engineering*
Alpha Chi Sigma; Scabbard and Blade.
Scalp and Blade; Chemical Club; Editorial Staff, Illinois Chemist (3); Homecoming Committee (3); Junior Prom Committee (3); Chem Dance (3); Captain, University Brigade (3), Major (4).

Iva E. Morgan Vienna
Liberal Arts and Sciences

Juanita Morgan Elgin
"Johnny" *Liberal Arts and Sciences*
Northwestern University.

Muriel Morgan Granite City
Liberal Arts and Sciences





State Mothersingers' Chorus 1941

STAY-AT-HOME—As 43rd in a series of pictures illustrating how Greensboro folks find pleasure in the simple life demanded in wartime we present "Neighborhood Sing." For four months men and women in the North Mendenhall street section have gathered once a month at the home of the Eugene A. Hoods for an old-time sing. Shown here is portion of the crowd at the last which was a prelude to Greensboro's celebration of national music week. Seated, left to right—J. T. Council, Mrs. Walter Wharton, Mrs. Hood, Mrs. Council, George E. Ready, Mrs. Sterling Davis, Mrs. W. M. Neal, Miss Pat Doub, Mrs. R. L. Fogleman, Mr. Hood, Mrs. Emory C. Fox, Mrs. Ready and Mrs. R. D. Byrd; standing, left to right—C. P. Langley, V. C. Blackwelder, R. D. Byrd, Mrs. Blackwelder, Miss Addie Houston, Miss Grace Van Dyke More, L. L. Moore, Mrs. J. H. Rountree, Mrs. Langley, Emory C. Fox, Mrs. E. L. Davant, Mrs. G. J. Shepherd and Sterling Davis.

Greensboro Free Press

Thursday, October 6, 1949

SCHOLARSHIP WINNER—Miss Sara Ingram, 1947 graduate of Greensboro College, is shown here receiving the fourth annual $250 Major Edney Ridge musical scholarship by which she is enabled to continue graduate study in piano at Woman's college. Selected by the Euterpe Club for her musicianship, Miss Ingram is shown here, third from left, receiving the scholarship from Miss Grace Van Dyke More, president of the Euterpe Club, as Mrs. Margaret Banks, left, WBIG music director, and Gilbert Hutchison, station manager, look on.

APPENDIX C-1

Holloway's Monograph

"Some Answers To Common Problems In Music Education"

by

Birdie Holloway

"Some Answers to Common Problems In Music Education"

Introduction

Miss Birdie Helen Holloway, assistant professor of music education in the Woman's College, U.N.C., Greensboro, N.C., was on leave of absence for four months, February 1 to May 31, 1946, to work with the Division of Instructional Service in the promotion of the teaching of music in the public schools. During this time she visited hundreds of classrooms, listened to the children sing, talked to teachers, principals and superintendents and taught numerous classes. It was a great experience for her and for those with whom she came in contact.

Of course Miss Holloway found a variety of situations. In some schools little or nothing was being done about music but in others excellent work was going on. She found some teachers who had had good training and were doing good work, whereas others had had no training and were doing poor work. She found, by and large, a fine attitude on the part of administrators, teachers and pupils which made it possible for her to stimulate and inspire them to greater effort and achievement. She was enthusiastically received everywhere.

As a result of her experience and a genuine desire to be maximally helpful to all teachers Miss Holloway has prepared this bulletin, "Some Answers to Common Problems in Music Education." She has answered twenty-five of the most common questions asked by the teachers during the four months she worked in the schools. She has done a splendid job. She rendered a high order of service to the teachers and pupils with whom she worked and we express gratefully our warm appreciation.

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Raleigh, North Carolina

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TWENTY-FIVE COMMON QUESTIONS ON MUSIC EDUCATION ANSWERED

1. "What is the most important goal in music education?"

It is that all children shall love music - love it as a fine art and find satisfaction in it as a language art. They should love it for its own sake and find in it a means of self satisfaction and release. The beauty of its melodies, the feel of its rhythms, the loveliness of its harmonies made apparent through part-singing and accompaniments should become ever more evident to them.

By hook or crook (yes, I mean the latter if necessary), teachers must create a situation in which the children will enthusiastically participate in music and will feel, whether actually conscious of it or not, that it is a spontaneous and happy medium of expression, that it is something which does for them what nothing else can do.

The voice is the most universal instrument in the world. Singing, then, will be the most universal means of musical expression. Begin every singing lesson with a familiar, well-liked song sung simply for pleasure. It is important that the words and melodies of school songs attract the children, that they become a part of them and constitute a real expression of their nature and personality.

It is essential, therefore, that teachers sing the songs far better than most of them are now doing. On the whole, this means that the songs should be sung faster, smoother (by phrases, not by beats), much lighter and with true meaning and interpretation. Teachers must really know what each song is about and must sing that song accordingly.

No two songs are exactly alike. Therefore, no two songs should be sung alike. Each one deserves study, no matter how simple it is, and should be interpreted in a sincere way. Then and then only will teachers find enjoyment in singing and be able to project that enjoyment over to the children. Not all songs have innate musical interest. Choose those which do and put everything you have into them.

Of course, there are other means of developing interest in music, such as rhythm activities, instrumental work, listening lessons and creative activity. The most universal of all, however, is singing. Do it well.

2. "How can we improve tone quality?"

There are certain adjectives which are universally accepted by music educators as descriptive of a desirable tone quality in children's singing. They are: light, sweet, clear, high (in young children) and round. It will be well to consider them one by one.

First, light. Nothing in music is less attractive than a heavy ponderous tone in children's singing. It not only is strident, raucous, unmusical and unchildlike but it often leads to other faults in singing which are injurious to the vocal mechanism. If the tone is to be light, the teacher must sing lightly herself. Many are not doing this. Lightness of tone can be brought about quickly by softer singing. As it is, most teachers and children alike are singing too loud.

When using the conductor's beats, the hands should suggest lightness. Beating the "time" (pulse is a better word) with fists in large, heavy downward movements will never bring about light singing. See that the hands are held more or less relaxed, though not flabby, the palms tending to face upward.

It might be interpolated here that there is no special virtue in having children conduct the class in singing, except in the case of a very musical child. The teacher, for several reasons, can do it much better than a small child with no training and only a slightly developed sense of rhythm. As a rule, a child cannot get from the class the results that a teacher can.

Keep the word "light" before the children at all times. If they start to sing heavily, stop them at once and tell them to sing lighter - and show them how.

The second adjective is <u>sweet.</u> Again the teacher's voice should be the best example. Many teachers, because they think they can't sing much, pay no attention whatever to the quality of the tones they do make. Anyone who sings, unless there is a physical handicap present, can learn to make a pleasing, sweet tone.

It too is usually coupled with softer singing. The children will profit by hearing a recording of a sweet singer or by listening to some child in the room who sings sweetly. With small children, there are certain words which help to suggest this, such as mocking bird, canary, flute, and violin. Keep the idea of sweetness in singing before them always.

The third adjective is <u>clear.</u> By this is meant

freedom from breathiness or throatiness. We want tones which are all music. A clean condition of the nose and throat is essential. A higher tonal range in singing is helpful because it avoids the use of the throaty chest tones so unpleasant in children. Proper phrasing (singing each phrase in one breath) is necessary because it avoids too frequent breathing and consequent breathiness. Correct posture (sitting easily erect and with song books held up so the teacher can see the backs) is important because it puts the organs of the body in proper position. All these, coupled with a consciousness of clarity of tone, will serve to bring it about.

The fourth adjective is high. This refers of course to all voices below the adolescent period of change. The child's voice is naturally high. Listen to him speak. He does not use low tones when talking; he uses high ones. All basal texts are edited by specialists who are acquainted with the child voice. Therefore these songs must be sung where they are written. A teacher should never depend on herself for finding the right note to start on. The pitch pipe should always be used.

The last adjective suggesting a desirable tone is round. People of the western civilization prefer a round tone to the nasal, flat tone of the Orient. Yet many sing the latter way unless their attention is called to it. Two simple suggestions in this connection may be made. First, ask the children to open their mouths downward like all good singers and not in a horizontal direction as many of them are now doing. In the second place, when conducting, make an "O" with the thumb and the middle finger of the left hand and keep the sign before the children much of the time as a reminder while they sing.

Children's voices can be most beautiful but all too frequently they are not. By keeping the foregoing qualities before them, it will be possible in a short time to improve their singing greatly.

3. "What about Pitch Pipes?"

Every teacher should have one and use it constantly. Except for the piano, it is the only sure means of securing the right key in which the songs are to be sung. It should also be used frequently to check the pitches of the children as they sing in order to improve their intonation (singing on pitch). Too many teachers are depending on themselves to start the children off and are allowing them to sing much too low.

4. "Shall we use the Piano?"

If the teacher is not able to sing accurately, it may become necessary to teach the songs with the aid of the piano. It is better to teach them this way than not at all, but the wisest use of the piano where singing is concerned is to play the accompaniments after the songs are learned. In this way, the class is not dependent on the instrument during the learning process and is all the stronger musically for it.

Occasionally when a new rote song is presented and when an accompaniment is especially necessary to the whole effect, it is well to play the piano the first time in order to arouse the children's interest in the song. Do not use it however as a crutch for singing unless absolutely necessary.

5. "Should the children have the music books in front of them?"

By all means. The state provides as free textbooks copies of the Music Hour Series from the first book through the fifth. These books were compiled by experienced music educators and should be used as a basal music series in every school. Each child from the second grade on up should have one of these books to look at as he sings the songs therein. At first he will not get a great deal from the printed page but gradually, as his attention is called to them, his eyes will begin to identify such things as high notes, low notes, repeated notes, the appearance of the slow, fast and "stepping notes." Thus will aural impressions be intensified by visual impressions and much will be accomplished in reading readiness. Furthermore, the attractive appearance of the books will increase his interest in the music period.

We all get a more meaningful idea of things when we can see them as well as hear them. In the end it adds not only to our enjoyment but also to our knowledge of the subject at hand.

6. "Should we teach music in the classroom or in the auditorium?"

Except on special occasions, it is better to have the music lesson in a classroom. It may be in the home room or a specially-designated music room. There are several reasons for this. First: where books are used, there should be desks on which to place them. Children should use books frequently and they cannot successfully hold them

up without support nor can they sing from them with good posture if the books are in their laps.

Furthermore, the blackboard should be used a great deal and this is usually impossible in an auditorium.

In a large place, such as an auditorium, a group of children is more or less lost and there is not the same intimacy of atmosphere which leads to free discussion and performance.

7. "How can I teach a rote song so that it will be a pleasant experience and one in which all of the children, except for the inaccurate singers, will get it correct?"

Many teachers have said, "I dread teaching a new song. It takes so long and there are always so many who never get it." Out of a long experience in rote song teaching, let me strongly recommend the use of the whole method as against the commonly-used phrase method. When properly carried out it is far more interesting, more musical, and more efficient.

This is how it is done. First, present the song in as interesting a way as possible. After it has been sung once for the children, begin to call their attention to certain facts about the song which are worth noticing; such as, the way in which a particular phrase carried out the idea of the words. Maybe a squirrel falls out of a tree. The music probably jumps down an octave on the word "falling." Or possible the song is a march and the time signature indicates a steady four-beat measure and there are lots of "stepping" notes (quarter notes) in the song. The children should mark time with their hands as the teacher sings.

Maybe the composer is a person of special interest because he or she is living today - possibly in the South. This fact will add to their interest as they listen to it again.

The song may suggest a story or a story may be connected with the occasion of its writing. It will mean more if the children hear the tale.

There are always several things to say or do with every song and as the teacher calls attention to each of these, she sings it once again. In all she sings it four or five times, the children <u>listening</u> each time for a different thing. Then the song is <u>left for the day</u> and the lesson continues with the singing of familiar songs,

creative or rhythm work or any one of a number of other music activities.

On the second day, the song is sung again several times, and as the teacher sings, the children tell her the points of interest mentioned the day before. If it is a tricky song or a rather difficult one, she may ask them to listen to it for as long as a week. Provided the teacher's singing is good and her presentation attractive, the children will maintain their interest throughout.

Reference might be made to two songs, each one difficult in this way, which the author has asked classes to listen to for as long as a week before singing and which were sung by the children with perfect ease and absolute accuracy the first time. One is "Little Drop of Dew," first book, page 77, a song for primary grades. The first two phrases differ only in one note and few children get the second phrase correct. They sing it like the first. The other is "The Brooklet," fifth book, page 90, a beautiful melody in which the music, like the brooklet itself, "bubbles" in all directions. It is a very difficult melody and the children should not be asked to attempt to sing it until they have a very definite and accurate aural impression of it. The author has taught both of these songs many times and has never yet had to correct an error in either one.

By the consistent and effective use of this method, almost no time has to be taken out in deadly repetition of a phrase in order to correct a wrong note. The time ordinarily consumed in this fruitless effort can thus be spent in learning something new. It is a fact that more songs can be taught when this method is followed.

With quite simple rote songs, the class may be permitted to sing as early as the first or second day of its presentation. Occasionally the easy part of a song may be sung quite soon and the more difficult part listened to for a longer time. Such a one is the "Swiss Shepherd's Song," Second Book, p. 34, in which the verse part is very simple and the yodel quite difficult.

Many teachers are using this method and are finding it an answer to their problems in rote teaching. Try it.

8. "Can rhythm work be conducted in the upper grades as well as the lower grades?"

Nothing is more important. Music is so much a matter of rhythm that it is highly necessary for children to feel

the movement of their music in order to enjoy it. The surest means of developing this is to give outward expression to it. Stepping, swinging, swaying and clapping to the music they sing and listen to, creative and interpretive rhythms, folk dancing and other kinds of movement are to be highly recommended. All such activity should be consistent with the music though it does not follow that the children should always do the same thing at the same time. Let them listen to the music and do what it dictates to them.

The teacher should be a true leader in this kind of activity, showing the class ways in which it can be done. Too much time is wasted by letting the children move about without making any real progress. This is especially true of folk dancing. The children should grow in their ability to follow the beat and respond with real feeling, to the movement of the music.

9. "Do you advise having a rhythm band?"

Yes, I do, if there is a real program for its development. If it is merely a matter of striking instruments while music is played, if there is no variety and no progress from week to week, the children will derive little real benefit from it and will soon tire of it. Children have been known to become very bored from it and will soon tire of it. Children have been known to become very bored with rhythm band - even to hate it - because, as several older children have reported, "We did nothing but hit instruments, usually the same kind, for two years."

The rhythm band can teach good discipline, class cooperation and self control. It can develop a sense of rhythm and a recognition of musical structure. Over a period of time, it can familiarize the children with much fine music. Does yours?

10. "Would you let the monotones sing?"

In the first place, do not call them monotones. Most of them are simply inaccurate singers because they have not had the right kind of training at the right time. They should sing part of the time and listen part of the time. They can learn to sing.

The matter can be approached in this way. After a few songs have been learned by the class, begin to ask individual children to sing one alone, saying that a choir (or glee club) is to be formed in the room. One or two individuals a day, singing a song, would not take much time

away from the lesson period. Those who sing accurately will become members of the choir. Those who do not sing correctly usually know it and do not expect to get in at once. Encourage them in their efforts and ask them to keep on trying and to sing again shortly.

When a choir is thus established ask the members to sing while the "inaccurates" listen. Seat the poor singers, one by one, by good singers and ask the good ones to help teach the others to sing.

At frequent intervals, use a musical call of some kind or pick out a short motive in a song and ask the inaccurate ones to sing it alone. When they sing below the pitch tell them to stand and raise their arms high in the air and "sing to their finger tips." This outward expression of height helps greatly in getting them to move their voices up. As often as you can, make a game out of this activity. Don't let it be too serious.

If this fails to help, ask the child to call to you by saying "yoo-hoo" as if you were a considerable distance away. If he can speak in a high voice, he can eventually sing in a high voice. There are other devices too. Any textbook or teacher's manual on elementary school music will be helpful.

In the upper grades, choose a motive or pitch out of one of the songs (preferably the first or last notes) and ask the inaccurate singers, one by one, to match the tones as you sing into their ears. Some take much longer than others to do this but by consistent effort most of them will improve. Interest, however, must be a motivating force. Keep the music lesson interesting.

The idea of having a choir is a grown-up one. It interests and challenges the children. There should be one in every grade and it should be used not only as a source of program material but also as the ideal of musical accomplishment in the room.

11. "Shall I let my children sing popular music?"

Popular music has no appeal to very small children. It has only a little appeal to those in the intermediate grades. It has much more, however, to the junior high school children and with certain reservations, one might include a little of it in their music.

But children in the first six grades derive no real benefit from it and its use, unless carefully guarded, is

dangerous for several reasons.

In the first place, the words of most popular songs are not suited to childhood. In the second place, neither is the music. Often it is melodically too chromatic, its range of tones is too wide, its rhythms too difficult and its modulations and chordal content too disturbing. In other words, it does not suite the child's voice in any way.

Popular music appeals largely because of its rhythmic feeling and spirit and if teachers were to put a sufficient amount of these two elements in their interpretation of school songs, there would be little or no demand for popular music from the younger children. What we need most is better singing.

12. "Should the classroom teacher remain in the room when the music is taught by someone else?"

By all means. Whether the teacher can sing a note of music or not, there is one thing she can do and that is, give her moral support to the whole music program. This is very important. Children are influenced a great deal by the teacher's attitudes, her likes and dislikes. If they feel that she is interested enough in music to stay in the room and listen to it, to make a complimentary remark now and then about a song that is being sung or to encourage some child in his efforts to do something with music, they themselves will think much more of it too. It is not fair to the music teacher to walk out as she comes in.

A few weeks ago, a teacher in this state made this remark, "For some reason, my children seem to like the songs I do." Though she was unaware of it, she was expressing a deep truth. Children, for the most part, like what their teachers like and if the teachers would let the children know that they enjoy music, the children would enjoy it, too.

Especially is it necessary for the teacher to remain in the room when the music supervisor, who comes only twice or three times a week, is present. She needs to see how a professional person carries on the work and she needs to become familiar with the new material presented. In this way she can learn more about the teaching of music and can do it successfully herself <u>on the other days of the week.</u> The children should by all means have some music every day.

13. "I can't sing. There isn't anything I can do, is there?"

There certainly is. The suggestions made in the first two paragraphs of answer 12 apply also to you.

Furthermore, you can be trying to do a little singing yourself. Most of the people who say they can't sing could do some if they really wanted to. The progress admittedly would be slow. You might not ever get to the place where you could teach the children much music but at least you could be an example of one who is willing to try.

To know that you, their teacher, is making the effort along with them will carry considerable weight with the children who say, "I can't sing."

The thrill of being able to join in with others in singing a good song, should be incentive enough to cause the average child to put forth some effort to learn to sing.

14. "What about reading?"

Most assuredly, the child should develop some skill in music reading. Let a fifth grade boy in a North Carolina town give the reasons. He said, "First, because he won't always have someone around to sing new songs to us. Second, because we might find a nice new book some time with some music in it and we would want to know what it sounds like."

This need for independence in reading music is much the same as it is in language reading. One so often has occasion to exercise it to his own good and his own pleasure.

15. "When do you begin reading?"

Whenever the class is ready for it. Reading readiness is just as important in music as it is anywhere else. The failure of teachers to realize this fact has been the great weakness in the reading program. They have not taken the time nor have they done the right things to get the children ready to read. It is not possible to read music which contains problems (rhythmic and tonal) which have not largely been mastered through the observation and study of these problems in rote song material. "The thing before the sign" is as true now as ever.

Normally, the first two or three years should be spent in rote and observation - song work and related activities. After a few of the simpler tonal and rhythmical problems

are quite well understood (see the state course of study in music) and the significance of the staff has been grasped pretty well, then and then only is it time to begin simple reading by a recognition of these familiar problems in a new context (melody). This is usually in the third grade though some music educators are advocating waiting until the fourth grade.

The approach to reading should be both logical and orderly in its development and should be conducted in an interesting, spirited manner. No class will read if the children are not prepared for it. They must first be made ready.

16. "Which should we use in reading, the syllables or the numbers?"

One thing is most certain and that is that if sight reading ability is ever to be useful to a person, he will need to use some means by which he can sing the tones accurately and with no instrumental aid. It is not sufficient that he merely sing higher when the music goes up and lower when the music goes down. He must know how far up and how far down to go.

There are several means of accomplishing this and probably a combination of two or three of them will be most effective in the end. Remember teachers are dealing in school with the average person in music and not with gifted people who often need no artificial means to assist them in reading.

The numbers are very useful and certainly the child should know the first tone of the scale by its characteristics as against the fifth or seventh. In piano and other instrumental study, he will need to know the scale tones by number and if he later studies theory, he will make constant use of the numbers. But with certain problems in the reading of vocal music, numbers are not good. This is especially true with chromatics and the relative minor mode. In singing chromatics it spoils the rhythm to have to say two-sharp, six-flat, and so on as you sing. In reading minor it is very confusing to the children to have to call the same pitch (letter) interval under a given key signature by different numbers in major and minor. For instance, with one flat in the key signature, f-a would be called 1-3 in major. In a minor melody, it would become 3-5. With syllables it would be do-mi in both cases, the difference being that the key center would have shifted from do to la. To the eye, this is very simple indeed and with a clear presentation of the

relative minor relationship, children can sing simple minor melodies at once.

The numbers, moreover, are not conducive to producing good sounds in singing. "Six" and "seven" are specially bad. The syllable sounds, on the other hand, are excellent in this respect. Neutral syllables are used constantly in formal voice study because of the musical quality of the sounds.

When it comes to chromatics, there is a syllable name for each tone, making it possible to sing a melody without distorting the rhythm. Surely one must admit that if the syllables had not proved their worth, they would not have outlived many other systems (including several number systems) which have been devised in the past for enabling one to read music.

One popular activity of the present day seems to have considerable possibilities in the matter of preparation for reading. I am thinking of the song flutes, tonettes, and similar instruments. Not that many teachers are using them this way, but they most certainly could if they chose to do so. Young children love these instruments and if they were more often asked to sing what they play, they would soon come to the place where they could sing a number before they play it. In this case, numbers, letter names, and a consciousness of the key would combine to help them find the correct pitches. Their enthusiasm for the instruments is the motivating force behind it, however.

A fourth grade class not long ago, after playing a two-part song on the flutes, sang it through with the words easily and correctly - the first time they had ever attempted to sing anything in two parts. Such an activity could easily lead to singing simple music, even two-part, at sight. It is now being done by this means in some places.

There are other aids to reading, such as a knowledge of intervals and an awareness of chordal background but these are too difficult for the average beginner in school unless he studies piano. They should be taken up at a later time.

17. "Should we encourage the making of original songs?"

Most certainly. Modern educational thought and practice stresses creative expression in all phases of school life. The child is urged to think and act for himself and to express his own ideas. Instead of asking

him to conform to a prescribed style of behavior at all times, he should have opportunity to discover and develop his own abilities and have a chance to act accordingly, so long as he adheres to the basic principles of social behavior. In music it means that when he feels like making up a tune to a certain verse he likes, or when he wishes to make up a song about something which has attracted his attention in or out of the classroom, his teacher will give him every encouragement.

Possibly he will need the help of the class. So much the better. Let it be a class activity with many children participating. It is probable that some other child will discover that it is fun and that he too has musical ideas.

When a song is needed for a special occasion and nothing suitable can be found, let the class make up one.

But you say, "I can't write down what the children sing." Perhaps not, but you can have the class repeat each new phrase until the whole song is memorized and then you can find some musician in the community who can transcribe it.

Urge the children to express their own ideas in song interpretation, in the orchestration of rhythm band numbers, and in the creating of new dances. Let their music lesson be partly of their own making, not entirely teacher-directed.

The presence in the room of melody - bells, xylophones, marimbas, or musical water-glasses with which he can tinker, often inspires the child to make up tunes of his own. Give him an opportunity to play with them.

Creative work should be begun in the first grade and should be carried on through all the grades.

18. "Is it advisable to take time out to teach songs in connection with units of study?"

Few things are more important in music education than the integration of music with other school studies. If there is one thing that must be done, it is to teach children that music is a living, vital art; that through the ages it has been the natural expression of men and women everywhere.

To associate folk songs and dances, ballads and certain facts in music history with the child's study of the world's people and events is absolutely necessary to a

true knowledge of the material studied. Music has been so bound up in the affairs of the world that it simply cannot be overlooked.

Moreover, the genuine article should be used whenever possible. When the children are learning about China, they should sing real Chinese songs, not just songs about China. When they are studying pioneer America, they should sing genuine pioneer songs - songs which tell of wooden rails on the railroad, of sod shanties, of the driving of the golden spike and a hundred other interesting things about early America. It becomes to them a vital, thrilling experience.

Of course, it would not be wise to spend all of the time allotted to music in integration. The children must learn many basic facts about the art and its notation and must develop certain skills in its use. This is very important and it takes time. But the good teacher will find several occasions during the year when, through the association of music with other work in the classroom, the children will come to a knowledge of music's real place in the lives of men.

19. "How can I approach the problem of the changing voice?"

This is a big subject, closely linked with the matter of part-singing, and only a few suggestions can be made here.

a. Create an interest in part-singing early by occasionally adding a lower part to unison singing in the third and fourth grades, the teacher singing the added part.

b. In the fourth grade, divide the room into two sections and ask the children to sing simple chords and chord exercises in two parts, changing voice parts frequently. No child should be assigned to a permanent part at this time. Each chord should be held until it is in tune, the children listening as they sing and tuning their voices with the others.

c. Sing very simple two part melodies in this grade, the children changing voice parts with each new melody, those singing the upper part on one will sing the lower part on the next. (In this connection rounds to not help much in part singing. They are loads of fun and are worthy additions to the music repertory but they do not prepare the children to sing one part while somebody else sings an entirely

different part. The problem is not the same.)

d. As has been suggested in an earlier place, the use of song flutes or tonettes may be very helpful in approaching part-singing and there is no doubt that the children will love it.

e. Remind the boys frequently that when they are grown up (all of them want to be grown), they will wish to sing the voice parts that men do. It is "grown-up" to sing tenor, baritone, or bass.

f. As their voices begin to go down (the speaking voice helps a teacher to discover this. Also the adolescent boy finds that he cannot sing the top notes), place these boys temporarily on a lower part; first, on the second soprano; then later, on the alto (in 3-voiced music); and still later in junior high school on an alto-tenor part, suiting the part to the voice in its downward progression. (Some unison songs will continue to be sung by everyone in all grades for pleasure.)

g. A suitable basal music text for use with the changing voice is indispensable. A community song book alone will not suffice. Refer to question 21 in this connection.

20. "How can I interest junior high school boys in singing?"

This is not so easily done but a few suggestions may help.

a. Choose a sufficient number of spirited songs which appeal to boys of this age. A good junior high school textbook is almost indispensable.

b. Sing all songs well, with good tone quality and interesting interpretation.

c. Use a good piano accompaniment if possible.

d. Do something with music. Associate it with units of study, give programs or plays, organize a special choir of singers for special occasions.

e. Ask a young man in the community with a good voice and attractive personality to give a short program of songs for the students. It will help the attitude of the boys (as well as the girls) toward music.

f. Include a few well-chosen contemporary songs along with the others, but insist that they be sung well.

g. Use a variety of songs. Let a spirited one be followed by a more quiet one, a popular one by a serious (classic) one, a folk song by a "composed" song, a more solemn one by a light or even humorous one. A frequent change of mood is both interesting and refreshing.

21. "We have no special books for junior high school. What should we get?"

It is possible to find a good many suitable songs for these children in the fourth and fifth books of our state series. Also the junior high school books of our series (the Bronze and Silver books), as well as those of several other series, are excellent. Certain community song books are useful too, but are far from adequate to care for the changing voices and should not be used exclusively.

22. "If an upper grade has never had any music, what is the most important thing to do for them?"

By all odds it is to bring them to a liking of good music. Make singing enjoyable by various means already suggested. Do interesting things with music and send them out with a love for it even if they learn little or nothing about it. As time goes on, teach them some things about music but remember a course of study cannot be built from the top down and first of all it is essential that a love of good music be instilled into these children. Let them sing and sing again.

If for some reason they do not respond to singing, have listening lessons (recordings), make music notebooks, read musical stories, study orchestral instruments, make a puppet show in connection with social studies and include music, or do most anything else which the group thinks they would like to do. Even a harmonica band would have its usefulness in some situations.

23. "How much time should be given to music?"

It should average fifteen to twenty minutes a day for grades one to two and twenty to twenty-five minutes a day for grades three to six. The seventh and eighth grades should have a minimum of two hours per week. thirty to sixty minutes every day is much better in order to do effective work. This refers to the regular music lesson.

Any considerable amount of folk dancing or instrumental work should be done outside of class time.

24. "What about music appreciation?"

In a broad sense, every lesson we teach is a music appreciation lesson. It either increases or decreases the appreciation of the child for music. As far as the use of recordings is concerned, choose them carefully and have a well-worked-out program for their use. The state course of study and the teacher's manuals of the Music Hour Series, as well as other books, will prove very helpful in this matter. Schools have both of them. The recording companies also will be helpful in learning what contemporary material would be of use and the radio chains likewise have certain educational features which are worth looking into. Write for information.

25. "What helps are available to us in making out a music program?"

There are several. First, there is the state course of study in music (Publication No. 239) which many teachers have found very helpful. Every teacher should have one in the room. Second, there is the Elementary and Intermediate Teacher's Manuals of the Music Hour Series which give the basic course of study accompanying the music texts. These should be studied and adapted to the various grades as seems best.

In the third place, there are 6-weeks summer courses of study in music in several colleges of the state and too, there are 2-weeks clinics in school music which consist of concentrated courses for classroom teachers, giving graduate credit and which will give the teachers much-needed help in knowing what to do and how to do it.

Conclusion:

There are situations both encouraging and discouraging in the music outlook for North Carolina. The children and most of the teachers have a desire for a regular program of music instruction in the schools. For the most part, they would respond to it with great interest and enthusiasm. The administrative officers want it too but many cannot afford to bring it about at the expense of employing regular classroom teachers so urgently needed in crowded situations.

Were there a force of competent music leaders to guide this work and sufficient allotment to hire them, North

Carolina could easily become an outstanding state in music education. There are most promising resources of music in the schools but comparatively little is being done to develop them.

For some time to come, the classroom teacher will have to carry the burden of the work if anything much is accomplished. The supply of music teachers graduating from our colleges is far short of the number needed. However there is much that the classroom teacher can do if she will. Indeed there are some advantages in her having to do it. As has been said before the teacher in the classroom is closer to the children than the music instructor and often has a stronger influence upon them. If she knows something of music and likes to teach it, she can do considerable with it, even without the guidance of a supervisor.

Many teachers have asked for help in their efforts to teach music. Would that there were enough trained musicians to send to them.

As it becomes possible to do so, the most effective plan to bring this help will be to have a corps of county consultants in music - experienced teachers who would spend all of their time in visiting the schools in a county, teaching classes often, conferring with teachers, helping them with music problems and organizing a well-devised program of music instruction throughout a county. Cities and smaller communities would continue to employ their own music staff.

Over all these should be one person, a state supervisor of music instruction such as many states have long had - a person who by her skill and enthusiasm would inspire and weld together the efforts of all into a program for the whole state.

Such a plan will come about when the demand is sufficiently strong and it will be that strong when our music teaching, imperfect though it must necessarily be, will somehow fill a place in the lives of our youth which parents and children alike will recognize as being indispensable. Let us all do our part. The children need music and they want it.

APPENDIX C-2

Two Published Journal Articles by Holloway

"Student Membership in MENC"[1]

and

"A Music Telecourse for Classroom Teachers"[2]

[1] Holloway, The North Carolina Music Educator 1, no.2 (March-April 1952).

[2] Holloway, Music Educators Journal (January 1963).

STUDENT MEMBERSHIP IN M.E.N.C.

Birdie H. Holloway

One of the most forward looking programs in recent years in music education became a reality some four or five years ago when the student membership movement was inaugurated in the Music Educators National Conference. Under the inspiration of Luther Richman, then national president, and with the able and tireless leadership of Thurber Madison of Indiana University, then its national secretary, the movement spread until it now has chapters in 224 colleges and universities with a total membership of 5,020.

In our own state, according to the latest report of the national office in Chicago, 128 students are enrolled in eight chapters, those being on the campuses of Greensboro College, Salem College, Lenoir-Rhyne College, East Carolina College, Meredith College, High Point College, West Carolina Teachers College, and Woman's College. At least one other college, Appalachian State Teachers College, has notified us that they are reactivating their chapter. It is hoped that other institutions training music educators will join the parade of those colleges in the country who have such groups in action.

What does the student get out of such membership? First of all, he gets a taste of what it means to do something truly professional. He is more than a college student. He is a member of a group to which the best music educators in the country belong; the people he reads about, the people who have written his texts and reference books, those of whom he hears and whom he sees now and then become more than mere names.

Secondly, he receives the Journal, an excellent guide to present-day thinking and practises in music education. Its news items and advertisements of latest materials not easily available elsewhere make it very worthwhile. The Journal is an indispensable means of keeping up with things musical.

In the third place, he receives this new magazine, THE NORTH CAROLINA MUSIC EDUCATOR, by which he can keep informed about musical activities in his own state where his closest interests lie.

Fourth, his membership card enables him to attend and participate in the national or sectional conferences of M.E.N.C. all of which have special attractions for the college-student members. At the Southern Conference in Richmond last spring this state was well represented by its student members.

Last of all, he is a part of a campus group whose interests are associated primarily with music teaching. Through local programs he can gain first-hand knowledge of the problems of school music, participate in them, and feel that intimate association with the "thing itself," which is something apart from textbook study. As one student has expressed it, "The opportunities for active participation, hearing, seeing, and knowing of the participation of others in the field of music education are extremely valuable in combatting a state of stagnation often approached in one's own personality and ideas."

(Editor's note: Any teacher wishing to organize a student membership chapter on his own campus may secure further information by writing to Miss Holloway.)

BIRDIE HOLLOWAY is head of the department of music education at Woman's College.

A Music Telecourse for Classroom Teachers

Birdie H. Holloway

Among the numerous terms and expressions currently used in educational circles, such as teacher's aides, team teaching, nongraded schools, programmed instruction, and so on, none is heard with greater frequency than that of educational television – ETV for short. Probably no other teaching tool has been used so widely by so many people who have had no real training in its use.

Its appearance on the horizon more or less coincided with two important developments in the schools; namely, the fast-growing student population together with the resultant shortage of instructors adequately prepared to teach the subject for which they were employed.

This unfortunate situation called for some quick measures, if such could be found, to relieve the conditions which were rapidly developing. Since television could at least extend itself over a larger territory and command a larger audience than was possible in a classroom, it seemed natural to give it a try at the earliest possible moment.

In the meantime, a paradoxical situation was arising. Along with a rapidly deteriorating condition in the schools as far as adequate teaching faculty was concerned, there came an increased demand for "quality education," which meant better teaching, renewed emphasis on science, mathematics, foreign languages, and a consequent increase in the demand for well-trained specialists to give guidance to such a program.

The teacher shortage then became more critical than ever and authorities cast about for some means which could be brought into use at the earliest possible moment. Teachers and children alike needed the guidance of those who had the training and equipment to keep abreast of the latest developments in their area of specialization. Things were moving fast.

Thus it was that teachers throughout the country began experimenting with this amazing new audiovisual aid, television. I do not intend to dwell on its advantages or disadvantages as a means of instruction. Much has been said and written on this subject, but I would like to dwell on one phase of music teaching by television in which I have had considerable experience. This is the training of classroom teachers, in my case by open-circuit television.

The author has been, since 1935, at The Woman's College of The University of North Carolina, Greensboro. Since 1947 she has been Head of the Music Education Department. For the past six years she has presented a weekly television in-school music lesson for upper elementary grades. At the MENC Southern Division Meeting held in Roanoke, Virginia, in 1959, she gave a live demonstration of television music teaching on a Roanoke television station.

During the past summer, I presented my fourth telecourse for teachers, a two-hour college credit course in the philosophy, materials, and methods of conducting music in the classroom. These courses I have found to be challenging and rewarding and since I have not learned of other telecourses of this nature, I am hoping, by these words, to encourage those who are qualified to teach teachers and in a position to use television to prepare such a course.

Perhaps the best way to approach this subject is by attempting to answer questions which have been put to me by interested persons attending sessions on television at various MENC conferences in recent years, both national and sectional.

Question 1: *How do you begin to plan such a course?* There are several things a television teacher must keep in mind. First, as in a campus class, he must remember that there is a great difference in the music preparation of his students. Therefore he must plan something for all of them. As varied as are the activities of music in a classroom, this is not a difficult thing to do. Furthermore, it must be remembered that these students cannot ask questions during the lesson. This places a great responsibility on the instructor to so plan the course that information which the student can understand is presented with absolute clarity. In this connection, programmed instruction comes to mind. It has something of an implication here. One who has taught teachers in the conventional type of class knows quite well what most of these questions will be.

Again a television teacher must remember that many of his students are in small communities and do not have library facilities or other equipment that a student on campus would have. Plans must therefore be made with this in mind. There are activities which can be carried out on a campus which cannot be expected of all students on television.

Question 2: *What do you plan to do in a telecourse?* In the first place, the course should offer a variety of activities in music, thus making it possible for all students to discover the things they can do in the classroom. There should be plenty of carefully chosen song material in books which the students can borrow from the schools or secure some other way. Ways to present these songs and suggestions for the teaching of them should be given. This is important. Teachers want to know how to do these things. Some years ago, in a course here on the campus, a summer school student asked if the teaching of rote songs would be included in the course. When asked why she especially wanted this information, she said, "When my supervisor tells me to teach a new song, I don't know who dreads it more, the children or I."

Of course we know there is no one way to teach a song but there are certainly better ways and poorer ways. Since singing is at the heart of all elementary classroom music, it must be an important part of a music telecourse for teachers. Where books are used, it is important that all students have copies of the same book. In North Carolina we use our state-adopted series.

Out of song material should come a workable knowledge of the fundamentals of music theory and notation. The problems of notation necessary to an understanding of elementary school music can all be found represented in the music texts in the classroom. Indeed this is where they should be found in order to have a functional significance to teacher and pupil. With the help of the chalkboard, piano, keyboard charts, song bells, and other aids, these things can be made clear with ease. Visual aids are very important in television, as indeed they are in the classroom.

In addition to matters of singing and of notation and theory, it is important that teachers become acquainted with all the "programs" in a well-balanced school music curriculum. Thus the instructor should touch upon rhythms, playing instruments, listening, creating, reading, and so on, thereby introducing to the class the philosophy and methods which lie behind these activities. A nontechnical textbook is essential in assisting a student with his study.

Question 3: *What do you do to maintain interest in the course?* We have long heard that variety is the spice of life. True as this is in the classroom, it is even more so on television. In a telecourse, there are two things which especially contribute to maintaining interest. One is the use of guests, including both people to be interviewed and groups of children performing music live or on tape. The other is student participation in the class. One summer, the author taught the fundamentals of conducting on the air. At the end of the course, a small town choir director not taking the course for credit, wrote of his enjoyment in the course, adding that the conducting lessons had been of great help in his work. Giving students plenty to do during the lesson is stimulating, and

there are many ways in which this can be done.

Question 4: *How do you check on what the students are doing?* Of course one must have a final examination at the end of the course, but this is hardly enough. Sometimes a mid-term paper gives an added indication of what the student is accomplishing. Again a project upon which the student does some research may be submitted. The preparation of some "practicals," such as playing the autoharp or other instrument, singing, developing assembly programs, composing descants, or playing piano accompaniments to school songs may offer other means of checking. There are some twenty or more projects in classroom music upon which television students can work. Their choice must depend on their need, proficiency in music, and resources available. All projects should be approved by the instructor.

Question 5: *How does the television teacher evaluate the effectiveness of his course presentation?* There are several ways in which this can be done, but it takes time. Just as in a campus class, the examination results will give a good idea of how well certain thoughts were expressed and how effective was the presentation. As to attitudes inspired, this is more difficult to determine, though letters from the students often express the way they feel regarding the course. Also, as in a campus class, one has the experience at times of meeting a former student who speaks of the help she had from the lessons. The main difference between a campus class and one on television in the matter of evaluation is that one cannot tell immediately how a television lesson went across, whereas on the campus one can usually tell at once. In the end, however, one can determine quite well the general effectiveness of a TV course.

Question 6: *Is it necessary to write out each lesson in detail and memorize it?* I once knew a television instructor who spent four hours each day writing his lesson and another several hours in memorizing it—all for a forty-five minute evening lesson. Few of us have the time to do this and fewer still would have the inclination. It is not necessary, nor is it even advisable. The teacher who can speak naturally and informally from a few notes is going to keep the attention of his audience much better than otherwise though it must be admitted that there are those who do repeat their lectures from memory quite effectively.

Question 7: *What special qualifications should a television teacher have?* Over and above those qualities characteristic of all good teachers, he needs to come as soon as possible to the point where he can forget the cameras and make himself aware of the people viewing the lesson. Difficult as this may seem, it is possible. In this way, he can put into a lesson that something which causes the viewers to feel that he is speaking directly to them. Continued experience usually brings this about.

Another thing is very important. Since the "telestudents" are unable

to ask questions during the lesson, it is especially necessary that the teacher develop his ideas carefully and logically, leaving as little room as possible for misunderstanding. Time is literally counted in seconds on television. Therefore it becomes imperative for the teacher to know what he wishes to say and to say it with directness. Moreover the speaking voice should be well-modulated, expressive, and most pleasant to listen to. In addition to all this, in order to keep the attention of his students, a television teacher must be, to a certain extent, an actor or showman.

Question 8: *Does the student have any special responsibility?* Teaching is always a two-way process. Not only does the instructor have certain responsibilities, but so does the student, and the student taking a television course has some responsibilities peculiar to the medium. First of all, he must come to grips with the fact that he is on his own to a degree not known on the campus. He may be the only one in his community taking the course. Therefore he must truly study for himself. Since it is impossible to seek the assistance of the instructor every time he may wish, he must use all of his resources to discover the answer himself—a valuable procedure at any time. Also he must be fully aware of the fact that the course is a college course with all the responsibilities of study and performance pertaining thereto. The student who sits at home and watches the screen and who therefore cannot feel the stimulation and challenge of others in a group must make up for this lack by exercising his own will and determination to do what is required. This in itself brings about certain enviable personal qualities.

Question 9: *What are the rewards of television teaching? Is it worth the hard work it takes to prepare for it?* I would unhesitatingly say yes. Why? To begin with, it gives one the sense of a spaciousness in which he is working. Even in a studio with only a few crewmen present, one comes to realize finally that for the time being he is indeed in a large place, possibly reaching out fifty miles or more in every direction. It is at once a marvelous and challenging feeling.

Another truly rewarding outcome of such a course is the fact that the students, many of whom would not be able to leave home, are so appreciative of the opportunity to take a college course in this manner. It is a source of great satisfaction to the teacher who can give this service. And what fun it is to meet these students when they come to the campus for the final examination. This finale has almost a party atmosphere.

In closing I would urge all who will have the opportunity in the future to prepare a telecourse in music to do so. It is a wonderful way to give much needed guidance in music. Beyond a doubt, television is here to stay. Let us use it wisely and well.

APPENDIX C-3

Student Recollections of Holloway

Student Recollections of Holloway

In the education and music education professions, Birdie Holloway will most be remembered as a pioneer in educational television. Yet, her days as a teacher and model for many North Carolina music teachers are best recalled by her students and their remembrances of her give a better perception of Holloway, the person and teacher.

Mrs. Alexander Lilburn, formerly Maureen Moore (Class of 1938), was the first person at Woman's College to practice teach in instrumental music, though an instrumental music major had not yet been established while she was going through the program (Dean Altvater was working during this time to improve the instrumental music program). Lilburn's major instruments were cello and clarinet. When she graduated, she taught band and orchestra at Irving Park School in Greensboro; she taught "everywhere else that Herbert Hazelman did not teach at that time before the war." She recalled that the state's salary for beginning teachers was $96.00 (1938) per month. Luckily for her, Greensboro paid a supplement. After teaching four years, she joined the Red Cross (World War II) and went to China. Though most of her work was supervised by Grace Van Dyke More, Lilburn took one class of ear-training and sight-singing under Birdie Holloway and she found her to be a very good teacher.

> I liked Miss Holloway. She and Miss More had a party for us when we graduated. Miss More was rather old-fashioned in the way she dressed. I remember her wearing oxfords with heels. Birdie was more modern in the way she dressed. She was very attractive.[1]

Mrs. Dick Taylor, formerly Tootsie Massengill (1948), is now a resident of Waco, Texas. She preferred to write of experiences with More and Holloway.

> Miss Holloway was very professional. Her good posture, attractive appearance, tasteful clothes, and the Midwestern accent of her speaking voice commanded the attention of the college students as well as the students at Curry School. I think the teachers at Curry truly appreciated her ability to supervise the music program there.
>
> I am sure you know that Miss Holloway studied at Oberlin College School of Music. She talked to us many times about her Professor, Mr. Gehrkens. I don't have my methods book that we studied in 1948, but I believe he was the author. She wanted to break her W.C. students of the habit of standing in front of a group and starting by saying, "alright." She said that when she was in Mr. Gehrkins class, she stood up to conduct and said, "alright." He told her to sit down, and gave a fifteen minute lecture on the subject. He then told her to stand up and conduct the piece. She stood up, lifted the baton and said, "alright."
>
> She required some of the same things that he had required of his students. For instance, she required each one of us to learn and memorize "The Star Spangled Banner" in the key of A-flat. That is one whole step lower than written in most books. It was more singable in the lower key and she wanted us to be able to step up to the piano and play it at a moment's notice.
>
> Miss Holloway took one semester and went around the state working with music teachers. The State Music Supervisor would know more about that and also her work teaching music for television.[2]

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[1]Mrs. Alexander Lilburn (Maureen Moore Lilburn), Greensboro, North Carolina, telephone interview by author, 26 October 1987.

[2]Letter, Mrs. Dick Taylor, Waco, Texas, to author, 21 November, 1987.

Mrs. M.R. Sullivan, formerly Nona Pate (1948) was a fellow classmate of Tootsie Taylor. Sullivan credits Holloway with influencing her own love of teaching.

> I loved Miss Holloway. I was impressed with her immediately. I had originally thought that I was going to major in piano. Miss Minor suggested I go into music education. I knew I would have to have a lot of voice training which I wasn't sure about. Miss Holloway really influenced me in my love for teaching children and music. She had very high ideals and expected more than any other teachers at the College. She instilled in her students to always expect the best of themselves.
>
> I wanted to be like her. I had a beautiful experience at Curry where I did my student teaching. Of course, Curry was an ideal situation; my first year of teaching was tough. That year, I taught in Aberdeen, North Carolina; I was the music education supervisor and taught the high school chorus. It was the first year for music in Aberdeen. I went on to teach at Candor (North Carolina.)
>
> Back at Curry, we used the state adopted texts and I remember a text called America Sings. I also remember using song flutes with the fourth graders. Miss Holloway thought of us as "her students, her teachers." We were a close group. She was interested in getting music in every school in North Carolina. I, myself, before going to college had never heard of music education as a career. Goldsboro never had music education in the schools up to that time. Miss Holloway was concerned that the state would not hire music teachers for every county. The state, of course, did leave that up to local boards and Miss Holloway knew that would be a problem.
>
> I enjoyed studying under her. Tootsie and I would imitate her and she would laugh. I was really in awe of her but felt my senior year that she was my friend. She was a very energetic personality and expected the same show of energy and enthusiasm from her students. There could be no long faces because of boy-friend break-ups and such. You had to come in in the morning, energetic, ready to go and build up the childrens' enthusiasm.[3]

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[3]Mrs. Nona Pate Sullivan, Goldsboro, North Carolina, 1 December 1987, telephone interview by author.

Mrs. John L. Mathews, the former Esther Frances Bagwell (class of 1949) felt there were "drawbacks" to her training at Curry Training School.

> Practice-teaching at Curry was really in an "unreal" situation. The children at Curry had a regular classroom teacher but they had a different teacher for every subject. I didn't think the children were as well controlled as in other schools. They seemed bored with a different person every hour; they were bright, but they seemed bored.
>
> In the primary education area, Miss Holloway taught some of the classes which the music education majors observed. The seniors taught while the juniors assisted and accompanied on the piano. Miss Holloway had a wonderful understanding of children. Yet, she sometimes appeared to come across too stern in the classroom. I thought she sometimes needed to be a little more relaxed.
>
> We used the North Carolina state adopted text. I remember using Silver Burdett; we had a wealth of material to use with the children. We would coordinate the music with history or whatever the children were studying at that time. Miss Holloway would offer much constructive criticism when we taught. She was very concerned about our development as teachers.
>
> I was a student member of the North Carolina Music Educators Association. We were active in that. At the fall music educators meeting and the state music contests, we would help Miss Holloway carry out duties. We were door monitors and helped the judges with whatever they needed.
>
> Miss Holloway's whole life was devoted to music education. She was very concerned about the lack of music in rural schools. She had left for a semester and traveled all over North Carolina, visiting schools. She told us there were areas where the students had absolutely nothing in music.
>
> When I graduated, I first went to teach in Elizabeth City. Then I taught in Graham before I went to Durham County as the music supervisor there. Woman's College graduates had their choice of jobs over such schools as Meredith. They were hired easily. Back then, we had no concern about sex discrimination or equality in salaries. We didn't think about salary. I remember I wrote a paper on

what I wanted to do with my life. I wrote that I wanted to teach music, even without pay.[4]

Mrs. Richmond G. Bernhardt, Jr., the former Doris Celeste Huffines (class of 1952), recalled her student teaching from the elementary grades through high school at Curry.

> Though it was a hand-picked student body, the behavior of the high school students was not so good. I thought they were very typical of any high school students. They were good students but they were teen-agers. Miss Holloway conducted the high school chorus while we observed. She was so precise in her conducting it made her almost stiff. You knew she knew her music. She was all serious and business in teaching us. I finally got over my fear for her when I realized she had a heart of gold. I remember her voice was not particularly good but she always got the point of the music across. She expected excellence and was very hardworking herself. She was a good teacher and very kind and fond of "her girls;" she referred to us as "her girls." She was greatly concerned over our preparation. At the student conferences, she gave us constructive criticism yet not so stern that it hurt. I think we sometimes didn't know where we stood with her so it kept us on our toes.
>
> We used the Silver Burdett series. I remember teaching songs to an elementary group of children. What we did then was effective but I don't think it was as flexible as it could have been. What we used then may not work in an integrated public school today. In those days, we didn't think about teaching in integrated schools. We didn't think about teaching black students. We didn't think about women's issues; there were no issues about women. I thought the professors who were women carried as much weight as the men did. Everyone respected Miss Holloway. Maybe we were in a field more accepted for women at the time. I know Miss Holloway insisted on showing pride in the profession.
>
> Woman's College was very respected and it was known across campus that the work of the music (music

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[4]Mrs. John L. Mathews, 22 October 1987, Greensboro, North Carolina, interview by author, tape recording.

> education and applied) majors was very difficult. I took so many required music courses that I only took one elective the whole four years that I was there. The school was run like a conservatory. I once wanted to run for Student Council secretary which met on Monday nights. It would have meant that I would miss thirty minutes of chorus rehearsal on that night. The chorus director chewed me out. I thought he took a narrow view and was not understanding of university or college life. To be a student in the School of Music was an all-consuming thing with many demands; but the Department had such an excellent reputation across the state. By my junior year, I had finally learned how to coordinate all the demands on my time.
>
> Miss Holloway was there so long that she was well known for her good work. she turned out well-trained teachers. We knew she had the respect of other music teachers. I remember she dressed conservatively in long dresses. She was short, about five feet, two inches. We would sometimes tease her but in a respectful way.
>
> After I graduated, I went to England and taught a seventh and eighth grade combination class at the American military base there. I never taught music in public schools. When I returned to Greensboro, I accompanied for Broadway musicals at Aycock Auditorium and played for various functions around town.[5]

Jeanette Dean, a graduate of Curry Training School, recalled her experiences in junior and senior high school under Birdie Holloway.

> I remember Miss Holloway better from the fifth and sixth grades up through junior high school age. In the spring, we always had the music festival on this campus which was held in Aycock Auditorium. We always sang and always placed well since we had a very good music background. All the way through school we had a musical background and we learned an appreciation for music that kids in the public schools did not have because music was not emphasized. Those were the Depression years, the thirties and early forties.
>
> They had an orchestra here. We tried out for

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[5]Mrs. Richmond G. Beckhardt, Jr., Greensboro, North Carolina, 22 October 1987, telephone interview by author.

orchestra. I took music but I could never really play anything. We had tryouts for the band. I don't remember much about the band. I was in the chorus and the glee club. We had a lot of musical programs in sixth, seventh, and eight grades. We held a music program for Christmas. I remember one time Miss Holloway did something with "Bring a Torch, Jeanette Isabella." We had quite a lot of people singing descant. I remember the music room in high school; the room is still there but it is different now. It had the tiers up with the seats on the tiers. That's where we held choir practice. Birdie directed the choir. The higher you sang the further up you sat. We practiced a lot, as I recall, three times a week. You weren't given any credit; if you were given any credit for choral music it was like a quarter of a credit because, at the time, we had to have 16 units to graduate from high school, 32 credits. We had four years of high school. Miss Holloway was very good, quite a taskmaster. She was not mean or unkind, but she expected the best of you and you gave it. We had a lot of music programs in the auditorium.

One thing I remember in one of the songs, it got so high that no one in the soprano group could sing it. So we were up there "mouthing" the words. She stood there looking at us since there was not a sound coming from us. She looked aghast. She was a good music teacher. She taught us about her conducting. We had already learned the fundamentals of music back in the elementary grades. Basically the children who started in the elementary grades pretty much stayed. There was not a tremendous influx of children coming in and going out. People weren't as mobile then. Some children read music very well. We had the advantage of going over to Brown Music Building and taking music rather inexpensively. People didn't have any money to spend back then and a lot of children in Curry were very, very poor. People have always thought that children who went to Curry were from Wealthy families but that's not true. Many fathers did not have a job and the children were very, very thin. They were doing the best they could. Curry was not a tuition school then. Curry was a laboratory school called Curry Training School. At the time, Curry had a district. The district went all around the College. I'm not sure if it included both sides of Aycock Street. It included what at the time was Madison Avenue which is now West Friendly Avenue. I lived on the corner of Madison Avenue and Westover Terrace. I was born and reared there. Children of faculty members were given first option. They would

> take them from wherever they lived in town. I went to school with a lot of professors' children. The classes wee small, much smaller than in the public schools. As I recall, the first grade could not be over twenty people. The City Schools did not have anything like the art program or music program or drama program we had. We had that from first grade all the way through school.[6]

By the time Martha Leonard (Mrs. C.R. Rierson, Jr.) took her training in instrumental music education from 1954-1958, the instrumental music education course was well-organized.

> Music education general or choral majors took their practice teaching in Curry. The instrumental majors (band and strings) took their practice teaching in the public schools such as in Greensboro, High Point, and Burlington. I only took a methods course under Birdie Holloway but I knew her quite well. Birdie was proper, prim, and traditional. She thought the teacher should wear a dress; if the teacher was a man, he should wear a suit and tie. Yet she had a sense of humor, too. We loved to tease her about underlining things in pamphlets. She was so interested in what we did. I participated in the music education seminars she held three times w week in Elliot Hall or Alumnae House when it was new. One thing I do remember was that she was a real believer in "music for every child" and wanted to see all children get a chance to enjoy music. She always supported her students, "her girls" as she called us. She came to every concert, no matter whether it was chorus, band, or orchestra.[7]

Mrs. Margaret Cass took graduate courses under Birdie Holloway near the end of Holloway's career at UNCG. She also helped Holloway on two telecasts of "Music in the

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[6] Jeannette Dean, Greensboro, North Carolina, interview by author, 3 November 1987, UNCG, Greensboro, North Carolina, tape recording.

[7] Mrs. C.R. Rierson, Jr., Greensboro, North Carolina, 22 October 1987, telephone interview by author.

Air," Holloway's educational music television series broadcast over the North Carolina Public Television Network.

> The only thing I recall about one show was playing the autoharp so I must have been demonstrating the instrument. There was no rehearsal; the show was live so you only had one chance to get it right. I was also in the last summer school class that she taught. I can't remember which course it was, methods course, music appreciation, or contemporary trends. Dean Hart called us all in for a gathering in the Chorale Room in her honor. He spoke about her career and the service she had rendered. Dr. Richard Cox and Barbara Bair were faculty members that I recall being there. I hated for the class to end. In fact, in every class that I took from Birdie, the students hated to see the conclusion. She was so interesting and so pleasant. She was very personable in her lectures, almost conversational, and she was always very prepared. One thing students are concerned about is grading; she was very fair in the way she graded.
>
> She emphasized being prepared and stressed written-out, demanding lesson plans. She told us to relate music to other subjects. We had lessons in relating music to social studies and North Carolina history. I remember using the Silver Burdett series in some of what we did. She was strong on using patriotic songs such as the "National Anthem" and the "Battle Hymn." She also liked to use spirituals.
>
> Her favorite way of teaching theory to the fourth and fifth grades was by using the flutophones. She told us not to teach theory as a class but rather use it in songs. For instance, show triplet rhythm in a song. She believed the theory should be learned from the song and not taught factually.
>
> During our courses, she often wanted to know about problems we had experienced in our teaching. She would ask the class to consider as a whole how to handle the problems or what would be the best approach in resolving a problem. She was always looking for better methods for solving problems and she seemed always to be looking for new material. She was a very "up-to-date" teacher. She believed in sharing ideas and seemed to have an open attitude about learning new techniques herself. Another thing she stressed was to get the parents involved. She told us we could accomplish more if we had the parents' support.
>
> I was impressed with the way she dressed. She

> was really a little fashion plate. She was always well dressed and I was fascinated by her unusual rings and colorful costume jewelry. As a television personality, I suppose she had to be very well dressed. As I think about it, the bright colors she wore added to the happy atmosphere in class.
>
> I remember she liked to talk about her sisters and went to Oberlin and Iowa in the summers. Of course, much of her summers were taken up with teaching summer courses, her music telecourses, and preparing for the coming year's "Music in the Air" series.
>
> She was concerned for the children in rural areas that were not getting music in their schools. She felt that all schools should be treated the same, whether they were in rich or poor areas.[8]

Mrs. James A. Dunn, the former Rachel Harrelson Warlick (1955) is the choral director at High Point Central High School. She has been in public school music for twenty-six years. She recalled her experiences as a practice teacher at Curry under Birdie Holloway.

> [Practice-teaching at Curry] was not a "real" situation. The students there knew we were students. I don't think it was the "real" situation that student teachers have today. It is great to go out to be in other pilot schools. As far as being with another teacher and assuming the full load, you didn't do that. You would teach the fourth grade slot and that is not a realistic situation. The way we do it now is better for girls and guys than the way I did it thirty years ago. We didn't know any better because that is the way we did it.
>
> Birdie Holloway was Chairman of the Music Education Department. The School of Music at that time was going through a real transition period. We had no Dean. Many of the Dean's responsibilities went to her, the Morgans, Betty Cowling, George Thompson and George Dickieson, and Alleine Minor who were important music faculty members. Those people kept that Music Department together during a difficult time.

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[8]Margaret Cass, 17 July 1987, Greensboro, North Carolina, interview by author, tape recording.

Birdie was a wonderful leader. Everybody respected her with her big rings and her flashy charisma. She demanded attention. You didn't think about talking in her class. You didn't think about doing anything other than giving her your best. She developed a real loyalty to herself from her students. I just adored her.

There was one funny thing that happened to me. I was teaching a class of second graders. I had on a new dress that I thought was very pretty and very flattering. It had an accordion pleated brown skirt and a belt but the top was pretty close-fitting, but not revealing. I leaned against the desk and the child in front of me moved in his desk. When I went in for my conference she told me, "Rachel, you really shouldn't teach in that dress." I asked why and she said, "The little boy in front of you tried to make himself look like you." I just hooted. I never enjoyed that dress after that. She demanded, in a nice sort of way, your loyalty. You just wanted to do it for her.

Birdie Holloway had a good relationship with her students. She was our friend; she was never our buddy. There's a difference. We knew we could always go to her. I would never have called her "Birdie" where as there are students in this day and time who would call their college professors by their first name. You would not have dared to do that to Miss Holloway. We saw her every day. We had methods every day. I can't imagine a day I didn't see her. We did some of our student teaching during our junior year. Our senior year we did it every day for part of the day. We would have an 8:00 class and then go to teach at Curry from 10:00 to 10:40. We would have other classes in the middle of the day and would go back at 2:00 to teach. I think I student-taught every day. I remember keeping a loose-leaf notebook and lesson plans for teaching.

I remember Birdie was active in NCMEA. We were encouraged to be members of that. I was a student member and I have been a member for twenty-five years. She was often in charge of student membership. The conference meetings were at UNCG for years. We went as students. The first two years I taught in Chatanooga. When I returned to North Carolina, I went to the meetings held at UNCG.

Birdie stressed that we had to be community people. We shouldn't just go in, teach and leave. We should be involved in the community where we are teaching, whether singing in the choir or being in the church school or community theatre. She told us we

had to be good liaison people with our principal. We had to win the people to our side, too. We had to learn to be charismatic and get the people behind us. We had to work to develop a lot of self-esteem with the people we worked.

I think she had the "stick-tuitiveness" to see a task through. I think she thought developing music education was her task. Music is life. Life without music would be a terrible void. She held the Music Department together with those I mentioned. We, as students, did not feel there was animosity among the group. They were "the group." They had a hard time getting a dean who could be over them. I never felt they were pitted against each other. I remember Birdie came to all the concerts whether band, orchestra, or chorus. Today, of course, there are too many for one teacher to attend.

Birdie demanded excellence from her students. She was a very strong person. I considered myself to be a "Birdie Holloway girl." Because of the reputation for excellence, it was easy for a music education major to get a job coming out of W.C. The school was well regarded all over the state. Of course, I feel as though I got my real training in the public schools.

There just wasn't anything discussed about teaching black students. For years, I didn't know there was a black music educators group. I did not take what music education students take today as far as extensive choral methods, brass, strings, and woodwind methods. I was a pianist. Had I known I was going to be more in choral music, I would have had more choral training. I love directing. I have never been a serious performer. We didn't have the big operatic productions since there were only women on campus. Things changed when men were added. I like to say I graduated the year that Elvis shook. I wasn't schooled in all of that. What I know about rock-and-roll and popular music, I've learned myself.[9]

Mrs. Robert A. Clendenin, formerly Carolyn June Reid, (class of 1960) is currently the Director of the Greensboro Boys Choir. After graduating in 1960, she taught in the public schools for ten years until her children were born.

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[9]Mrs. James A. Dunn, 23 October 1987, Greensboro, North Carolina, interview by author, tape recording.

She remembered happy times as a student teacher under Holloway.

> I did my practice teaching at Curry and I took all the methods classes under Birdie. She was in charge of the music program at Curry. We had so many people in the music education program we doubled up. Birdie was an extremely professional lady. She was very striking, very pretty. Her hair was a pretty bluish gray. She always wore professional clothes and gorgeous shoes. She also wore gorgeous rings.
>
> Her office was open for us to come in any time, so a lot of us went in and made up our lesson plans. She had a sofa and many instruments in there that we could use. She also had a piano. We would go in and try everything out. I remember teaching music to the third grade at Curry during the fall. We did something special with every song. I taught the music to them by singing and playing it on the piano. They had music books. I then had them dance, draw, or paint to the music. It was never boring. We did something different every day. Birdie would tell you when she was coming to observe. If she saw an opportunity to teach you something, she would get right up and teach it so you could learn from watching her; then the next time we would try her idea. She was wonderful in teaching elementary music to children; we all were very close and knew each other's lesson plans. We talked about our lesson plans - we met in her room - and we knew exactly what was going on with each others' teaching. I learned a lot of different ideas. She allowed such an exchange of ideas. She was a good teacher.
>
> We used the Silver Burdett series and the Follet series. The man representing Follet was so adorable. He gave us a set; so we liked that and used it. The Silver Burdett series was the state adopted text at the time.
>
> Birdie was involved in the state music educator group. Her students were active also. I don't remember much except going to the meetings in the auditorium. We would also help her with the Contest.
>
> Miss Holloway was very nice and showed you she liked you. She was always pleasant. She had a very even temperament. She was always the same; she never changed. You knew what to expect. You knew you would always get a smile. I always felt that Miss Holloway really liked me. I really liked her. She was very good on communication. She had a television show that she did herself. She played the piano, played other

instruments, and did all the teaching for the t.v. show. She was just very much "at home" in teaching music education.[10]

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[10]Mrs. Robert Clendenin, 9 November 1987, Greensboro, North Carolina, interview by author, tape recording.

APPENDIX C-4

Colleague Recollections of Holloway

Colleague Recollections of Holloway

Dr. Laura Anderton, Professor Emeretus, taught in the Biology Department for many years. She was a close friend and colleague of Birdie Holloway. They shared common interests, friends, and traveled together. Dr. Anderton recalled their association and Holloway's work in music education.

> When television was opening up as a means for education, Birdie was right there to use it in ways it hadn't been used before. At the time I had a three-year-old great niece who lived in Greensboro. She didn't have any aunts around here so I introduced Birdie to her. Whenever Birdie came on television, my niece would get so excited. She would do just what Birdie would say to do whether singing a song or holding her mouth a certain way. She was able to contact children in rural districts (by television). It was unique that it wasn't only county school children but preschool children that she was reaching. That is the point about my niece. My niece would get her friends to watch Birdie, whom she called Aunt Birdie.
>
> I felt Birdie reached people all over the state and I know she did. I would go through the state with her and she would know so many people. Teachers and students would recognize her and want to talk with her. To this day, people come up and ask about her. At Delta Kappa Gamma meetings, she is often recalled. She reached a tremendous amount of people without realizing it. I don't think she realized the extent of the people she reached. People who didn't have facilities or teachers trained in music benefitted.
>
> She didn't have a very good singing voice but for some reason her enthusiasm got the people involved in what she was doing. She had an engaging kind of personality. She would say that that screen was so dead looking when she was looking into it she thought of little children or a class she had visited recently. Those were two of the ways that helped her communicate so well with children watching her show.
>
> There were some other qualities about her that I don't find in the present teaching faculty as much. It gave her such a thrill to get someone else

interested in music that it didn't matter to her what time of day she was asked to do it. For example, she had a serious thing happen to her eyes when she was Dean. The doctors told her that she might lose her sight if she didn't cut down on her activities. The eyes, of course, reflect the general metabolic state of the body and she was told to cut down. Yet a group of young (high school) boys decided they wanted to have a choral group of their own and asked her if she would help direct. The only time she could do it was 7:00 or 8:00 in the morning. The doctor said "no, don't take on anything extra." We told her not to do it. She told me "It isn't work; I enjoy it so much and they love it. For boys to want to perform these songs, they might be future musicians."

She was so excited about communicating enthusiasm for music. That came first. So many teachers now are interested in their own advancement. They want to publish so forget the teaching; they don't have the time for good teaching or to get to know their students. That was a good quality about her, unselfishness. She wouldn't have called it unselfishness, she would have called it a joy of working with people who really want to learn about music. I remember that some people criticized music education, even in the School of Music. Some thought music education was for children; "What does it really have to do with music? Whey should it be in a School of Music?" I don't know if you have ever met with that but at some times, they put down music education because it wasn't on a higher plane. Birdie's point was that so many of the students in music get their start in the early grades and if one can get them to experience the joy of music - that might be the very thing that helps a child decide to seriously study music.

I thought of her as a pioneer. In those days there were so few opportunities in music. Of course, we didn't have television and many didn't have radios. We did have church music. In my own life, we were very badly hit by the Depression. My Mother loved music and so did my Dad. One of the presents I got for my birthday were two tickets to go to hear the symphony orchestra when it came. Birdie was born several decades before I was born, so she had already been making music available to children many years before I met her. Here and now, there are so many opportunities, people take them for granted. They would not have had the opportunities in those days. I think Grace Van Dyke More was also that kind of person, a pioneer.

When Birdie was Acting State Supervisor, she

traveled from county to county, observing the conditions of music education. She continued to visit school systems after I came in 1948. When I came, it was very different here compared to where I grew up and was educated. There were less than 2,000 students here at the time. I knew every student in my dormitory; I knew where they came from, their parents, brothers and sisters. I knew the people in my classes. To this day, a middle-aged woman will come up after a lecture to say I was her teacher. The students were slow in biology when I first came here as they must have been in music. They didn't have a lot of information and research equipment in this area as they had in the area where I was from. I felt, as I am sure Birdie felt, that when you were able to kindle in one student a love for the subject, you were affecting a large number of people if that one student went into teaching. She would go into a community and spread the word. There was a very special interest in every student that was going into teaching. There was a personal connection between teacher and student. I don't see that in the School of Education now simply because of the numbers.

There was an ethic of excellence in teaching shared by many faculty members here - teaching of whatever subject had to be the best. I remember a high school teacher, a Catholic sister, who I taught after Sputnik was launched. She personified the ideals of excellence. I was amazed at everything she did; all of her work was done to perfection. She always received an A+. I told her I was amazed. She said it was due to her commitment. Her order was committed to excellence. Delta Kappa Gamma, of which Birdie was a member, is not religious but it does have a similar ethic of excellence in teaching. Dr. Brown was a stickler for detail and excellence and that showed in the development of the School of Music.

There are, of course, a lot of prima donnas in every school and it is difficult to make everyone happy. While she was Dean, she tried so hard to have an environment for people's talents to flourish. The conflict came when some personalities wanted to dominate and say what everyone should do. . . Two people who were diametrically opposed were _____ who directed a group performing popular music and _____ who directed a group performing classical music. Some of the popular music performers would not have reached the standards of the classical director. What she tried to do was to make these people flourish. That tradition, to enhance different talents, persists today (Chorale, Show Choir, Wind

> Ensemble, Jazz Ensemble, etc.) where you now have different types of (performing organizations) in the School. They're all different and I love it. Under Wade Brown, there would have been mainly classical (performances). Birdie's Type of administration would have accepted the different talents . . . While Birdie was Dean, there were other changes in the College. The administration was trying to change course requirements to emphasize a more general education for the undergraduates. I don't remember much about it.
>
> The major things about Birdie were her unselfishness, her ethics of excellence, and her joy in teaching. There is such a difference in a person who experiences the joy of an intellectual pursuit, the joy of art or music as opposed to the person who works at it and its their profession, their bread and butter. There was a joy about Birdie's work that was contagious. Birdie helped me to appreciate the more dissonant music. She would have us listen to some of the new things that came out and would point out important aspects.
>
> When considering More and Holloway, they were both leaders and both had charisma. More was a very positive individual, at times, such a strong personality that some people today might be turned off. She was a leader and got away with it because people followed what she did. Birdie was not that aggressive. Her personalized way of teaching had a tremendous effect on her students. I think there is a personal quality on how a teacher affects her students. When I first taught biology, I had personal contact with my students that is not as possible today because of the large numbers within a class. That personalized sharing is important. It is not only sharing facts, but sharing the aesthetic parts of the learning situation, the emotional parts, the values and excitement about it. Birdie's method had those personal qualities.[1]

George Dickieson, Professor Emeritus, acknowledged Holloway's talent in teaching sight-singing and ear-training but viewed her as often having to work under others.

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[1]Laura Anderton, interview.

> Birdie Holloway was a graduate of Oberlin. Her father came from England and they lived in Iowa. He was with a meatpacking company.
>
> Birdie Holloway was really under Van Dyke More. Birdie's personality was completely different from Grace Van Dyke More. She was very quiet and subdued. She had two jobs. She taught all of the ear-training and sight-singing. That was a three year course then and she supervised teaching in Curry School. She was the best ear-training and sight-singing teacher the School ever had. Of course in the future, that whole thing was made less important which was a grave mistake.
>
> Birdie Holloway would have preferred not to be in the politics. . . Mereb Mossman, who I thought was a devious person really tried to control the committee.[2]

Mildred Doub (class of 1928) worked with Holloway in the NCMEA and other music conferences and meetings over the years.

> . . . Birdie Holloway was very active in the conferences. She was very active in the North Carolina Music Educators Conference. She was very outspoken in that. We were on committees together. She was outspoken in a nice way and we respected her very much. Miss Holloway was more modern in her outlook. She was always extremely well dressed . . .Miss More was more dogmatic; she was from the old school. I think Birdie was from the new school. It was a difference in their ages. I think Birdie was subordinate to Miss More but certainly not subdued. Her position was subordinate but not her.[3]

Inga Morgan, currently on the piano faculty at the UNCG School of Music remembered fondly Holloway's work at the School.

> My husband worked on committees with Birdie Holloway. There was a panel of three who carried on the affairs of the School of Music for a year-and-a-half or so. They worked very well. One shed light on

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[2] George Dickieson, interview.

[3] Interview, Mildred Doub.

things that the other didn't know. My husband and Birdie and Claire Atkisson, the piano pedagogy teacher, were very thorough; they kept it running very well. They carried through policies. There was trouble afoot on the campus at that time. It had to do with the policies and beliefs of the chancellor, Edward Kidder Graham. For some reason, that pitted people against each other. One thought one way, another thought another way; things were either black or white. As far as they were concerned, there was no gray area, but I think there was a great deal of gray area. The problem had to do with the general education idea. Some felt that it was spreading things too thin, eliminating some things. I am sure I fit into the gray area. They were trying to change the curriculum in all the departments and schools into a more general education and change the School of Music to a department of music. We had to stand up against that to keep it a School of Music. Wade Brown felt that the School of Music should have that stature in the state and we had a good thing going and we didn't want to lose it. I'd do it again to keep it that way. They did not change it.

Birdie was hired by the State Department the very first year that we were here and traveled all over the state. In her place, Margaret Lowry was hired who was very effective and a charming person. She was only here that one semester.

Birdie was a very pleasant person, not as forceful as Grace Van Dyke More, but as effective. She was More's choice for the job and she did extremely well. She taught ear-training and sight-singing in theory; the parts were divided then. That was an especially fine area of Birdie's work. She was unusually effective. She had been asked at Oberlin to be an organ major. She said "no, music education is my choice."

She was a person of very fine taste. She dressed beautifully; her apartment was contemporary. The flavor was Scandinavian, modern which was a mild version in modern, not way out. We were great friends. She liked to entertain. She took couples and groups to Sedgefield Country Club to dine and such places as that. She was very dedicated. Teaching was her life. Herbert Vaughn of Curry School said the fact that she wasn't married was such a shame as far as mankind was concerned. She would have made a very fine wife.

She pioneered in educational television in the early days of television. Miss More was a real pioneer in music education as far as the state was

> concerned but the early days of television were quite something. Birdie had her little studio set up and would have students in; it was a very effective program. She had a great deal of facility at the keyboard and of course played on the program. When we had Christmas parties - at that time the girls of the School did a Music School's musical as they called it and she was called upon to play Christmas carols. She could transpose at the drop of a hat. She could play anything by ear.[4]

George Henry was on the faculty at Curry and in the Department of Music during the early years of Holloway's career at Woman's College. His impressions of her were of a more subdued personality under the aggressive Grace More.

> I liked Birdie a lot. She was, at that time, very unassuming. She didn't seem to be a great pusher for anything. Maybe she was a little under the shadow of Grace Van Dyke More. Grace, of course, was very aggressive. But she was a good person. I think it was good that they advanced Birdie to the top spot when Grace retired. Some administrators, I think, would have looked at Birdie having been in the shadows all those years and would have thought they needed to bring in someone new . . . I thought it was very good that Grace was a real booster of Birdie Holloway . . . Birdie was a small-looking little lady, very different-looking from Grace, herself, and I suppose some people might have been inclined to say, "Well, she's just a side-kick and not one to be taken very seriously." Grace would have none of that. She loved Birdie and thought she was a really superior teacher.[5]

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[4] Inga Morgan, interview by author, 14 December 1987, UNCG, Greensboro, North Carolina, tape recording.

[5] George Henry, interview.

APPENDIX C-5

Interview with Birdie and Gladys Holloway

The interview with Birdie and Gladys Holloway was conducted by the author at Aftan Oaks Rest Home in Houston, Texas on July 11, 1988.

[Were you born on July 26, 1899?]

Birdie: Yes.

[What was the birth order of the Holloway sisters?]

Birdie: I was the oldest, Gladys was next followed by Lelia.

[What was your Mother's and Father's names?]

Birdie: She was Fannie Jane Naylor before she was married. My Father's name was Philip Randele Holloway.

[Were they originally from Ottumwa?]

Birdie: No. Neither were from Ottumwa. My Father was from England and my Mother was from southern Ohio.

[What did your Father do for a living?]

Birdie: He was an Office Manager for John Murell and Company which was a meatpacking company. When he first came here from England, he went to John Murell and Company to ask for employment. He was hired by the company and worked his way up step by step. He worked for John Murrell for over forty years. Father lived to be 78 years old. Our Mother lived to be 80.

[Did your mother have a job outside of the home?]

Birdie: No. She was a housewife.

[Were either of your parents musical?]

Birdie: Yes. My mother played the piano, not as a soloist or anything like that. She loved to play hymns for us. She loved music.

Gladys: Father also loved music. He had a nice tenor voice. I remember he used to have a score of music that he brought from England. He sang in musical groups in England. In Ottumwa, he sang in a quartet

that would perform at community functions and different places in the city. I remember they would sometimes go down to the jail to sing on Sundays. In his later days he was very active in The Civic Music Series which brought professional performances to Ottumwa. He was a whiz at selling tickets for the performances.

[All three of the girls became professional women, so your parents must have wanted a good education for you. Do you remember how they encouraged you?]

Birdie: We went to school and college. They took it for granted that we would go to college and, so, we did, too. They always kept up with what we were doing in school; they made sure we completed our homework and were doing our best.

Gladys: Mother helped us with our homework even in high school. They expected us to do our homework well. Father often read aloud to us. They really kept up with what we were doing.

[Were there any other important people in your days as children who were models for you?]

Birdie: I thought much of my music teacher in school.

Gladys: Birdie also took piano lessons outside of school and tried to teach me but I never took to it the way she did.

[Of the three girls, who left home first to attend college?]

Birdie: Gladys and I went together to Oberlin in September, 1918. Lelia came later to Oberlin. All three of us received our degrees from Oberlin.

[In the fall of 1918, the country was in World War I; the HIOHI Yearbook shows pictures of many of its men in military uniform. The women were about to get the vote. What was it like on the Oberlin campus then? Were spirits high or was there much worry?]

Gladys: There was a very fine spirit on the Oberlin campus, even with the war going. The young men were preparing to go into the war and then of course the Armistice came and they did not have to go. When word came of the Armistice, everyone filled the streets. We had such a celebration. Many were very willing to

serve their country. They had a very fine spirit about them. The Suffrage movement at Oberlin did not seem so strong to me when I was there. There were the women's literary societies and such there but there didn't seem to be much happening as far as we were concerned. We were very involved with our studies so we did not really concern ourselves with that movement. Everyone was concerned with the War, though the young men were more actively involved with that. I think that today more women would be involved in the war effort and that they would have more actively participated.

I think that it was wonderful that Oberlin was coeducational even back then. Still, the young women had to be in at 10:00. Birdie and I would study at the library at night and would often leave our books at the library so we could more quickly walk back to where we were living; it was some distance from the library and we didn't want to be late for the curfew.

Another interesting facet about Oberlin besides being coeducational was the great number of foreign students, black Americans and Indian Americans. It was an "intercultural" campus. Our Father and Mother had especially wanted us to go to Oberlin because of the many cultures that the students represented. They wanted us to learn about other world cultures. From the time we were children our parents discouraged prejudice. Our parents were very opposed to any kind of prejudice. They thought everyone should be given good opportunities in life. They believed if you cut off relations from people who were different from you, there was no opportunity for you to learn from those people nor for them to learn from you. You didn't allow yourself to connect with many people. I remember there was a Christian African Church in Ottumwa. Even as a child, I wondered if it was a separate church because the members wanted their own church or if the separation was imposed upon them. Another special thing about Oberlin I recall from that first year was an old house which had been part of the underground railroad for southern slaves was being torn down. It had been used for hiding slaves. People from many miles around came to see it being torn down. It represented an important movement and a part of Oberlin's past. So many people watched it being torn to the ground.

Birdie and I saw another important event for Oberlin; we attended the first out-of-town concert given by the

Cleveland Symphony Orchestra. It was conducted by Nicolai Sokoloff whom we were lucky enough to meet. They chose Oberlin for their first out-of-town concert since it was not very far from Cleveland. I believe the concert was held in the College Chapel.

[Gladys, what was your and Lelia's major in college?]

Gladys: Lelia was an English major and I majored in the classics, Greek and Latin. Lelia graduated from Oberlin in 1927 and went to work for the Library there. She was a librarian at Oberlin until she retired in 1972. I first began as a college teacher, teaching at Berea and Bradley Polytech. I taught at Oberlin while I worked on my Masters degree. I finally went to work for the YWCA. My career with the YWCA lasted 30 years and took me to many places. I especially enjoyed being program director in Chile for one year. I came to Houston to work in a Mexican-American program for the YWCA. I loved Houston, so I decided to spend my retirement here and of course Birdie joined me here.

[Birdie, do you think the young women from the north and midwest were perhaps more independent-thinking than the women of the south, perhaps, more willing to strike out on their own?]

Birdie: There were some Southerners at Oberlin. I didn't feel that way about them. As far as I was concerned, they were just as independent-thinking as I was.

[Did you feel the same way about the students at Woman's College?]

Birdie: I don't remember feeling that they were not independent. They were my young students and I was their teacher and I was concerned with preparing them to be teachers. I don't remember thinking that they were much different than I was as a student. I loved my students. I loved to teach. I started teaching Gladys when she was two-years-old. I came home and began teaching her to read. When she entered first grade, she was so advanced in her reading that the teacher wanted her to skip to the first grade. My Mother wouldn't let her skip a grade. We think now Mother was right since she was so young. But anyway, my love for teaching really started very early as a child. I loved to stand up in front of people and pretend I knew something.

Gladys: When Birdie was at Woman's College her doctor had told her to slow down for her health's sake. At about the same time, a group of high school boys wanted her to start a man's choir and wanted Birdie to direct them. It meant that they had to practice before school which for Birdie was at 8:00. That meant she had to work with them before 8:00. I was worried about her working so hard and told her so. She asked me 'what would you do if a group of young high school boys asked you to help them? Would you turn them down?' Birdie thought if those boys were so interested in music to practice before school, she should be there to help and encourage them.

[Let's go back to Oberlin. You wrote that you were especially indebted to Karl Gehrkens for your training since he was your major teacher. Your own students say you were very energetic and vivacious as a teacher. Was he energetic as a teacher? Was he a model for you or did you completely depart from his style of teaching?]

Birdie: Gehrkens was extremely active and energetic as a teacher and he was a model for me. All of my practice teaching was done at Oberlin under him.

[Did you believe in his philosophy, "music for every child, every child for music?"]

Birdie: Yes, I did believe in that. I thought every child should have the opportunity to enjoy music. And I loved teaching all ages of children. I was fortunate to have the privilege of teaching students from first grade all the way through college.

[Do you remember anything you think is significant about the Fort Worth job?]

Birdie: No. I don't recall much about that job. I taught the music education courses there. At the time I was there, it was Texas Woman's College (1927-1929); after I left, they changed to a coeducational institution and the name was changed to Texas Wesleyan College.

[After Fort Worth, you returned to Oberlin to work on your Masters degree, teaching part-time, and you received that in 1931. What did you do between that time and the Haddon Heights job you took in the spring of 1933? Was there difficulty in getting a job during those Depression years?]

Birdie: I can't recall what I did at that time, can you, Gladys?

Gladys: I believe, that was the time when you were home waiting to get a job in your field. I also had difficulty finding a job one period of time during the Depression. They were difficult years. After the Haddon Heights job, Birdie got a call to interview for the job at Fulton, Missouri. I remember I went with her; a friend of ours, Dr. Lancaster, drove us down there. I didn't go with her to the interview but I went with her there and she got the job. I also remember, Birdie, that while you were down there, the bank that held your money closed because of the conditions of the Depression. You can see that the Depression was hurting people in Fulton at that time.

[Do you recall anything significant to you about your work at William Woods College?]

Birdie: No, not really. It was a long time ago. I know I liked the job.

[This takes us up to Woman's College in Greensboro. Do you remember how you found out about the job in Greensboro?]

Birdie: Karl Gehrkens contacted me about the job. Wade Brown asked him to recommend someone, so he recommended me.

[Did you know Wade Brown before you went to Greensboro?]

Birdie: I knew of him but not personally.

[Did you know Grace Van Dyke More before you went to Greensboro?]

Birdie: No. I did not know her before I went to Greensboro.

[At the time you were being considered for the position which Carlotta Barnes Jacoby was leaving at Woman's College, North Carolina was still feeling the effects of the Depression. When Wade Brown's request that you replace Carlotta Jacoby was being reviewed by the Advisory Committee, one faculty member questioned the advisability of employing another person in the Public School Music Department which had a decreased enrollment. Wade Brown's statement made clear that 'Miss Holloway is indispensable for a specific piece of work, namely, teacher training, and that if a reduction in the staff of the Music Department is

necessary, it will have to be made among those teaching some other subjects besides teacher training.' Wade Brown was a strong supporter of the Public School Music Department and very supportive of you from the start. He must have trusted Karl Gehrken's opinion of you. Do you recall Wade Brown? He was your Dean for only one year before he retired.]

Birdie: I can't recall much but I do remember liking him and I respected him. He was a fine person.

[Do you recall anything you did then to help increase enrollment?]

Birdie: No. I just cannot remember back that far.

[I know you and Grace Van Dyke More were good colleagues. What kind of teacher was she and what kind of leader?]

Birdie: I didn't really see her teach much because I was so busy teaching, but I know that she was good. She had made that public school program what it was and had pushed public school music so much in the state. She was a wonderful person and a good friend. She had incredible energy.

[In your training of music teachers, what are some of the things that you thought were requirements for a good music teacher?]

Birdie: I think they should have a very strong background in music and teacher training. Then, they have to have the ability to put it across. Some students were good musicians and very knowledgeable but had trouble teaching what they wanted to teach. A good teacher had to have both. She had to take the material and do something with it.

[You were a member of the faculty at Woman's College during some "landmark events" for the United States -the middle of the Depression, World War II, the Korean War, the Vietnam War, the Kennedy assassination, and the Civil Rights Movement. Can you recall some of the effects of these events on music education. What was significant to your teaching during these times?]

Birdie: Of course, the Depression and the wars had a bad effect on the hiring of music teachers. Those were hard times and music suffered.

[You were said by one faculty member to be the best sight-

singing and ear-training teacher at Woman's College. Why do you think you were so successful?]

Birdie: I worked hard at teaching the students. I didn't think what I did was anything special. I had good training from Oberlin. I did have students tell me years later how much they benefited from the classes. I remember in particular that a student wrote to me to tell me she had made the St. Bartholomew Episcopal Choir (in New York) by first passing the sight-singing exam. She wrote to thank me for preparing her.

[Your educational television program was the longest lived of any at that time. It lasted twelve years. You even continued it after you retired. You were called "Greensboro's Gift to T.V." What do you think was special about your show?]

Birdie: I think it was special in that I didn't know anything of what to do. I was "green" for the experience. But I don't think my teaching showed how "green" I really was. I taught in the same manner that I taught my classes.

Gladys: She used to say she thought the show was successful because she taught straight into the camera as if she were teaching the children in front of her. Most television teachers had the camera angled to observe them teaching their students. Birdie realized that the teacher should still make eye contact with the viewer.

[Of course, you knew you were reaching children in rural areas who had never taken music before and thus making great strides for Karl Gehrkens' philosophy "music for every child."]

Birdie: Yes, I knew I was teaching those who had not had that advantage of music instruction. When I was not well and had to have the show cancelled, many teachers called the station asking if it would return. There was much interest.

[Why did you finally end it?]

Birdie: I had enough. I had been retired two years so was using the students of Barbara Bair who had replaced me at the College and at Curry. She is a wonderful person and teacher. Yet, those students were her students, not mine, and I felt I did not have

the control over them as I should as their main teacher.

[Do you re-call any memorable event during "Music in the Air" or during any of the music telecourses?]

Birdie: I often challenged the children. I was working on ear-training with the children. I sang something for the children to identify. They identified it correctly so I told them what an excellent job they had done. One little boy said out loud 'It may have been hard for you but it wasn't hard for us.'

At another time, I had been having some discipline problems with a fifth-grade boy. He could not control his talking. He would often blurt out in class and, of course this was a problem when we were on television. I had tried hard to make him understand that he had to be quiet on the set. One day, I was making a statement on the air about something we had done in class when he suddenly yelled out 'It wasn't that way at all!' I could have died.

The music telecourses were very good experiences for me. I always enjoyed finally meeting the students at the end of the course for the test. It was a very rewarding experience. Mine was the first music telecourse in the nation that I knew of at the time.

[I have two questions looking from the standpoint of my generation. Did you ever feel that you were discriminated against in terms of salary or advancement because you were a woman?]

Birdie: No. I never felt that way. Even teaching at four difference colleges, I never felt that way.

Gladys: I did know of discrimination around me though I wasn't affected as much by it as others. I knew of a woman doctor who was paid less than her two colleagues who were men. The men found out that she was paid less and asked why. They were told that it was a matter of policy. Even in my profession in the YWCA, I was not paid as much as the men in the profession. I was thought that a man was married and had more responsibility than a woman. Women were sometimes looked down upon for taking their own apartment. I worked with a man once who would remark that women were less capable than men. I liked him and worked well with him but that was hard to take. I

think women often thought they had to work harder to prove themselves. I knew then that it would take time for women to be accepted equally and I still think it will take time.

[This is the second question from the standpoint of my generation. Were you aware of what was happening in music education in black schools? Was there any contact between the black state music educators state organization and the white music educators state organization?]

Birdie: There was communication but not much communication. We seemed to have good relations, though. There was a good size of black people in east Greensboro; music education was important for them, too. When my Father came to visit one time, I took him to tour the A&T campus and introduced him to the President of the College. He and I later went to a concert together there at A&T. I never let the prejudice of others around me affect me. To me, they were just other people; I would act toward them as I would act toward anyone.

Gladys: The most valuable lesson our parents taught us was not to discriminate. They came out strongly against that.

[Is there any other information you think is important for this study?]

Birdie: I did my best and to what will come of it, time will tell. I loved those days. I enjoyed the people in Greensboro. It was a happy experience. I think it is important to remember with Curry School, I was teaching students from the first grade through college. They closed Curry Training School the year I retired. I thought the training school was a sensible way to teach practice teachers. I would teach, they would come in and observe and then put what they had seen into practice.

Gladys: Tell her about the "Balloon Story."

Birdie: I was trying to teach a class of young children how to raise the pitch of their voices. I had them raise their hands imagining they were holding strings to balloons that were rising. All of a sudden one little boy clapped his hands loudly saying 'Pop goes my balloon.' That broke us all up. Children were so honest. They didn't think about what they were saying, they just said what they had to say. It

was so interesting. I wouldn't give anything for those experiences.

Gladys: I think it was important that you went all over the state observing the progress.

Birdie: Yes. Father traveled with me some when I went to the eastern part of the state. Laura Anderton also went with me in the eastern and central parts of the state and near the capitol. I enjoyed meeting the teachers and the children. I would teach an object lesson to the teachers. Then I would go into a classroom and teach the children while the teachers watched. We would sing and play action songs and I would use the blackboard.

[Are you talking about the time you were Acting Superintendent of Music Education in North Carolina?]

Birdie: I was never the Superintendent.

Gladys: But you did serve as Acting Superintendent.

Birdie: Yes. I remember traveling all over the state. They offered me the job of Superintendent but I declined because I knew it would take me away from teaching and my students at the College and Curry. I preferred to teach.
All of it was a great experience. Teaching all ages was a great experience. Each group was different and special in their own way.

APPENDIX C-6

Photographs of Holloway

Three photographs of Holloway outside of the Wade R. Brown Music Building at Woman's College. (Obtained from the News Bureau, UNCG.)

Four photographs of Holloway teaching on the set of "Music in the Air." (Obtained from the News Bureau, UNCG.)

Newspaper article and photograph of Holloway, R. Glenn Starnes, Acting President of NCMEA, and Arnold E. Hoffman, State Supervisor of Music during the NCMEA Annual Conference, November 18, 1958. (Obtained by permission from the Greensboro Euterpe Club.)

Photograph of Holloway and More outside of the Wade R. Brown Music Building at Woman's College during Holloway's earlier career in Greensboro. (Obtained from Birdie and Gladys Holloway.)

Newspaper article and photograph of Holloway on the set of "Music in the Air" demonstrating for a Parent-Teacher Institute, June 28, 1956. (Obtained from Gladys Holloway.)

Newspaper article and photograph of Holloway on the set of "Music in the Air," July 8, 1957. (Obtained from Bill Young, The University of North Carolina Center for Public Television, Chapel Hill, North Carolina.)

Newspaper article and photograph of Holloway on the set of "Music in the Air," May 5, 1962. (Obtained from Bill Young, The University of North Carolina Center for Public Television, Chapel Hill, North Carolina.)


WUNC-TV
1

Greensboro Daily News, Tuesday, November 18, 1958

CONFERENCE LEADERS

Among the principals at the annual conference of the North Carolina Music Educators Association ending last night at Woman's College were, left to right, R. Glenn Starnes of Durham, acting president of the association; Miss Birdie H. Holloway of the Woman's College music faculty; and Dr. Arnold E. Hoffman of Durham, supervisor of music for the state.

ALL-STATE ORCHESTRA

Conference Is Ended By Music Educators

The fall conference of the North Carolina Music Educators Association closed last night with a concert by the All-State High School Orchestra, playing in Aycock Auditorium of Woman's College.

Before the concert the association chose four section chairmen for the coming year: Mrs. John W. Almond, Albemarle, Class Room Teachers; Fred J. Bouknight, New Hanover High School, Wilmington, Band Section; Donald Peery, St. Mary's Junior College, Raleigh, Piano Section; and Charles Stevens, Washington High School, Washington, N.C., Choral Section.

J. Perry Watson, Appalachian High School, Boone, was named editor of the Music Educator, official publication of the association.

R. Glenn Starnes, Durham, will continue as acting president of the association.

The closing concert, performed by 100 selected high school musicians, was conducted by Robert Sedore, professor of violin and orchestra, Florida State University, and demonstrations were presented by association leaders.

Music to be played at the spring band, orchestra, and piano contests and the choral festival was previewed by the group directors.

Regional contests will begin in February leading up to the State Choral Festival, April 9-10; the State Piano Contest, April 11; and the band and orchestra contest, April 13-17, all on the Woman's College campus.

The seventh summer choral workshop will be held in Chapel Hill, June 7-12.

PTA DELEGATES WATCH TV DEMONSTRATION

PTA INSTITUTE ENDS TODAY

Classroom Of Future Demonstrated At WC

BY GUY MUNGER
Greensboro Daily News Staff Writer

Delegates to the Parent-Teacher Institute at Woman's College yesterday were given a preview of what may well be an everyday occurrence in the classroom of tomorrow —teaching by television.

The nearly 300 delegates to the institute gathered in eight classrooms of McIver Building to watch a half-hour "Music in the Air" program, telecast over a closed circuit from the nearby WUNC-TV studio. Teacher on the demonstration program was Miss Birdie Holloway, associate professor of public school music at Woman's College. Her students were 20 sixth graders from Curry School.

Enthusiastic Response

Miss Holloway's teaching and the children's explanation of why there are sharps and flats in music got an enthusiastic response from the [illegible]. A few of the dele[illegible] with handclapping [illegible] the TV teacher [illegible] to.

Although WUNC-TV has offered [illegible]ion programs almost since it went on the air early last year, this was the first time a special closed-circuit classroom course had been demonstrated in the state. On a closed-circuit telecast, picture and sound travel from studio to TV set by coaxial cable.

Officials at the institute pointed out the advantages of closed-circuit TV in schools which need more teachers. Instead of lecturing to only 50 students, a teacher can reach hundreds with a televised course.

Enormous Possibilities

G. O. Sunderland of Jacksonville, a delegate to the institute, summed up the reaction of many to the demonstration: "I think it's wonderful the way one skilled teacher can reach so many children with television. The possibilities are enormous."

g Demonstrated At WC

After the classroom demonstration, the delegates heard a panel discussion on educational TV. On the panel were Miss Holloway; David M. Davis, director of the WC studios of WUNC-TV; and Dr. Donald Tarbet, associate professor in the UNC School of Education at Chapel Hill.

Davis reviewed the work that has been done throughout the country with in-school television, particularly in Pittsburgh and St. Louis where experiments are under way in teaching elementary and high school courses exclusively on TV. Davis said the Pittsburgh experiment has progressed so far that 75 prisoners recently enrolled in an adult education course and attended lectures by watching a TV set outside their cells.

Solution To Shortage

Miss Holloway emphasized that school television offers a possible solution not only to the general teacher shortage but to the lack of such specialists as art and music teachers.

"With the help of a well-planned television program," Miss Holloway said, "the teacher who lacks specialized training can do a good job of teaching music or art."

Dr. Tarbet reviewed some of WUNC-TV's plans for the next school year—more art and music courses, a new citizenship training course and continued programs on careers, science and physical education.

"We also want to use our mobile unit more for field trips," Dr. Tarbet said. "We may visit industries that will be of general interest or take students on tours of interesting places. I think our programs on the Legislature are a good example of what can be done."

Discussions Held

In other sessions yesterday, delegates to the institute heard a discussion of "PTA Structure, Relationships and Services" led by Miss Dema Kennedy, field consultant for the National Congress of Parents and Teachers. Mrs. George Douglas led a session on "Tools and Techniques —How To Use Them."

Last night, delegates went to a series of "Curbstone Conferences," informal meetings with committee chairmen, then attended district sessions and a fun fest.

The 29th annual institute will close this morning with a general session at which Miss Kennedy will talk on "Institute Training—How To Use It," and A. C. Dawson, superintendent of Southern Pines schools, will discuss "A Challenge — How Shall We Meet It?"

A staff meeting for evaluation of the institute at 12:30 p.m. today is the final item on the schedule.

MISS BIRDIE HOLLOWAY TEACHES TV CLASS AT PTA INSTITUTE

PIONEER IN PROJECT FOR CHILDREN

Educational TV Is Here To Stay, Music Teacher At WC Declares

BY LANE KERR
Greensboro Daily News Staff Writer

Educational television is certainly no flash in the pan but a process of teaching that fills the gap in specialized areas and is evidently here to stay, said Miss Birdie Holloway yesterday.

And she should know. For the past two years, Miss Holloway has conducted music classes for children in the elementary grades plus some courses for music teachers.

"I love it," she said, "at first it scared me to death but now I wish I could do it all the time. The only drawback is in the time necessary to prepare the lessons. I think educational television more than serves its purpose but, at the same time I believe there's no substitute for a teacher."

Teachers Needed

That happens to be the problem in public education today; in a great many fields there are not enough teachers to go around—qualified music teachers fit into this category as well as specialists in physics, chemistry and other sciences, she says.

In North Carolina, educational television is especially in the spotlight at this time with the Ford Foundation ready to match local funds to provide public school instruction via cameras and instructors.

At present, the funds to operate the instructional service are pegged at from $200,000 to $250,000. A committee has suggested that programs be offered only on a secondary school level and this idea has been referred back to the Ford Foundation.

Educational television needs only one teacher to stand before the camera and every person within viewing range is privileged to become a student.

Using the Woman's College television studio, WUNC-TV, Miss Holloway's half-hour program each week during the school year was started on an experimental basis with Bessemer School's elementary grades acting as the test group.

Miss Holloway, on the staff of WC, uses her Curry School students on the program. "I can't just talk and play; the children watching us would be bored. We don't just tell, we DO. And they seem to love it.

"Sometimes, it's difficult to dream up ideas on how to get something across so that we can keep their interest. We might all sing a song over once or twice and then I'll ask the Bessemer children to sing along with us. The teachers tell us the children hate for the program to end," Miss Holloway said.

In a certain sense, Miss Holloway is a pioneer insofar as credit instruction on North Carolina's educational television station is concerned. Other teachers have lectured at night for adults wishing college credit, but Miss Holloway has been working with the children for two years. Now she is preparing her lesson plan (which all music teachers requesting it can receive by writing to her) for next school year.

How do the teachers regard this new medium? One of the Bessemer instructors wrote to Miss Holloway: "I feel that my children not only enjoyed the lessons, but they learned many things that could be continued in our own classroom . . . I feel that the lessons were of great help to me and I am delighted to have had a part in it."

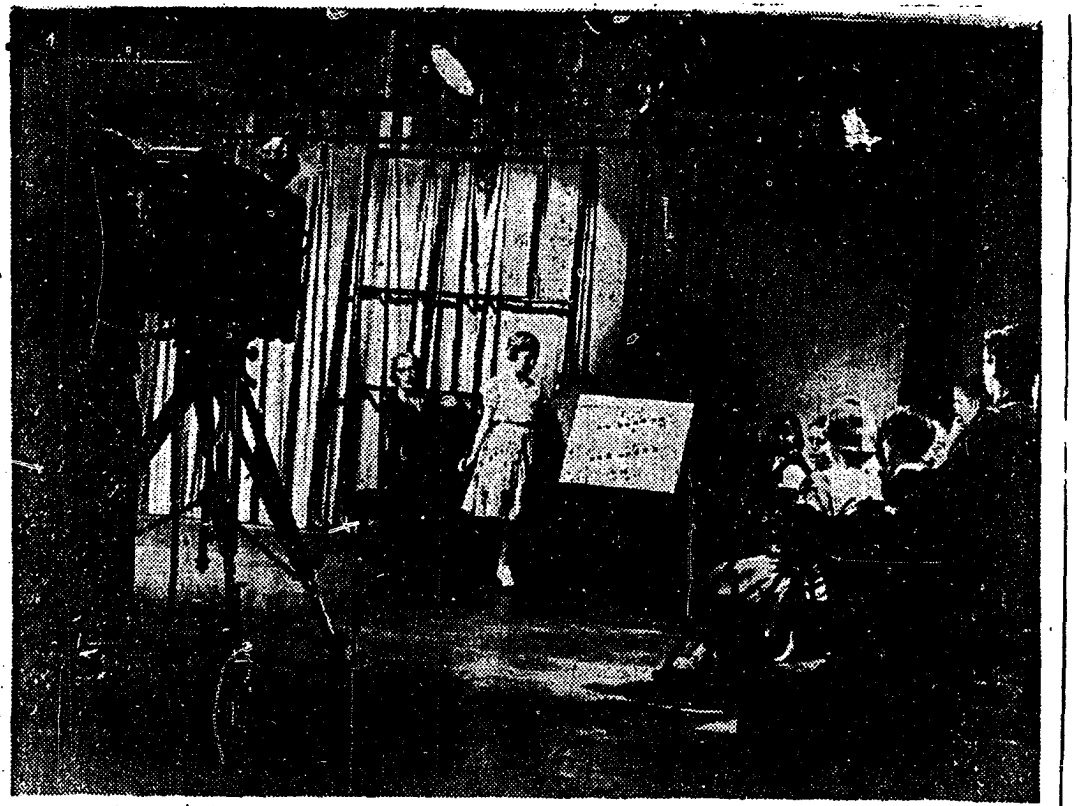
After the course was over last year, Miss Holloway was surprised to hear from several schools in the state saying that they had taken advantage of her instruction and that teachers were more than favorable with their compliments.

Children Like It

But while Miss Holloway is pleased with the response of the teachers, she is delighted with the "unsolicited testimonials" she received from the children at Bessemer—90 children wrote to her.

"Here they are," she said, "uncensored, spelling left as is—."

"I like the music. I like walking. I love you very much. I thank you are a good teacher. Love."



MISS BIRDIE HOLLOWAY CONDUCTS MUSIC CLASS VIA TV

"I have a learned a lot from you . . . I like to get up and sing with you. The children on the TV do very nice movements. I like the storys that told. Love."

"I like your Shows very much. I like the storys best of all. But the hole shows was good. Love."

"I like 'Grandma Grunts' the best. I like you. I like you. Love."

"I like your running music best. Thank you for the program. Love."

"You are a good music teacher. I like you. The things I like best is the rhythm and the stories. I liked when we got out on the floor. With love."

"You are the nicest music teacher I ever had . . . I liked the way you tought us those rhythms. Your friend."

"I liked your rhythms very much. We did rhythms to them. We did lots of rhythms. And we liked them. Love."

"Onetime when I was in the beauty parlor and I saw you come in I was having my hair rolled up. I couldn't say a think I was frighten to see you there. Sincerely yours."

"I wish you would be my music teacher next year. P. S. I love you very much. Your friend."

Satisfaction enough for Miss Holloway? Just ask her.

Greensboro's Gift To TV

While teaching by television is now becoming an accepted mode of education throughout the country, Greensboro can certainly boast of having one of its citizens as being a pioneer in the art of TV teaching.

Although Miss Birdie Holloway is a native of Ottumwa, Iowa, she has lived in Greensboro since 1935, and has been on the faculty of the Woman's College School of Music since that time.

FOR THE PAST 14 years, she has been head of the school of elementary music education, and for 2 years, while they were without a dean, she was chairman of the administrative committee in the department.

Even with the weight of her responsibilities, Miss Holloway's genuine love for music and children led her to recognize a rare opportunity when the television station was opened on campus.

KNOWING THAT many schools are without music teachers, and that the children often had little musical training, far-sighted Miss Holloway envisioned reaching these classes by means of a TV camera.

This idea led to her weekly TV class, "Music in the Air," which, beginning in October, 1955, was one of the first such classes for small children in the country.

NOW IN ITS seventh year, "Music in the Air" has been an inspiration to music teachers over the United States, who have followed her lead. It is not uncommon for Miss Holloway to receive letters of inquiry, or requests for kinescopes, from other states now in the process of forming their own ETV classes.

Mrs. W. A. Gordon, a native of Greensboro and a former WC student herself, began her television teaching career in the fall of 1957 when the Ford Foundation offered assistance in expanding TV classroom facilities in our state.

Having taught 8th grade math at Lindley Junior High School for some 12 years prior to that time, she came to face the television cameras and her hundreds of unseen students with many qualms as to the effectiveness of TV mathematics.

TODAY 150 public schools in North Carolina tune in to Mrs. Gordon and the other TV teachers, she has the feeling that she "knows" her students, however.

No longer do they seem like remote ideas and images, but flesh and blood eighth graders, struggling to master mathematics. She often "feels" their problems as they arise, and carries on a conversation with them, much as if they were in the studio.

IT IS NOT UNUSUAL for a student to rush up to Mrs. Gordon, or Miss Holloway, with fond greetings, in a grocery store or at a ball game. Even though the teachers themselves have never seen the child, they know that they belong to their television classrooms, and the exchange of chatter about classwork is warm and relaxed.

Mrs. Gordon says that one of her greatest rewards is when an adult, who has lacked opportunity for education, writes her to say how much the classes have broadened his scope.

Curls And The Camera

The phenomenon of "Rosie the Riveter" back in World War II compares only mildly with curled and beruffled technical crew at WUNC-TV, Woman's College Studio.

Visitors at the WC studio always take a second look to be sure their eyes are not deceiving them when they see students of the television course so capably maneuvering a camera, or cranking the big boom. It is especially startling to those in "the business," who are accustomed to seeing only a male crew handling the gargantuan equipment.

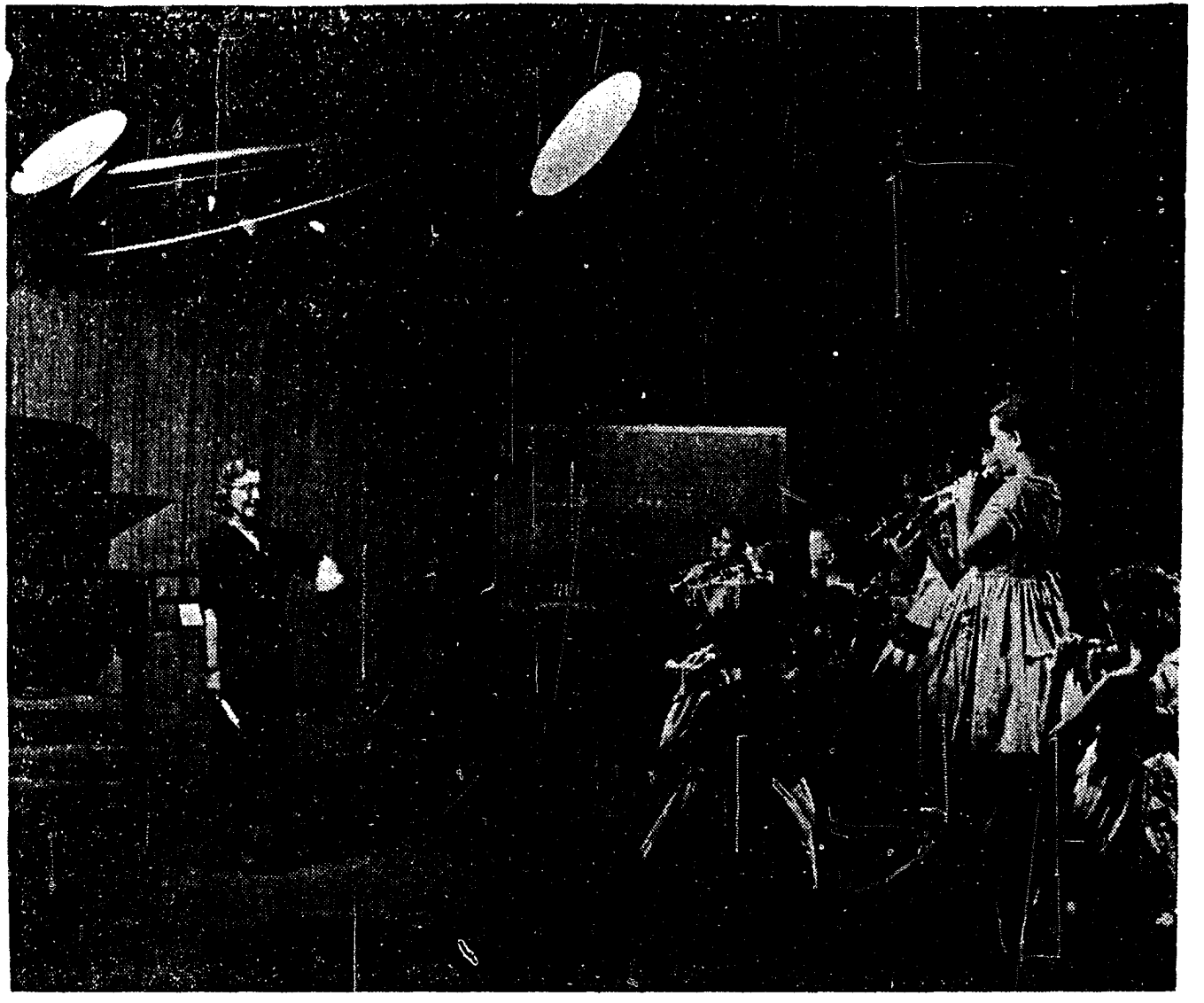
A repeated question has been why the girls bother to learn this phase of television, when such jobs are usually open only to men. There seem to be several reasons, but the main one is that the girls themselves love it. Many have hoped for the day when the walls of discrimination will fall, and they can become full fledged TV technicians, in spite of their sex.

We know that there are more and more women directors of television, and, of course, working on camera or boom, or operating the audio console or the switching desk, is invaluable experience to them, if they have an eye on a director's chair at some future date.

Being able to work only after classes, their TV jobs are crammed in between study sessions and recreational periods, with many letting the recreational periods go, in order to be on duty for the fascinating work of the telecast at hand.

Director of television, Emil W. Young, reports that the student crews have worked out more than satisfactorily, and that they not only bring enthusiasm into the studio, but execute their jobs with efficiency and dignity — with only a few serious "bloopers" over the years — and, after all, this can (and does) happen on the major networks, too.

A number of Mr. Young's former students are now happily situated in well paying television careers. While they may not be directors themselves yet, they are ably holding down responsible positions in producing, writing, set-designing and in other related areas of the field.



MISS HOLLOWAY CONDUCTS FLUTAPHONE PRACTICE

RALEIGH'S BONNIE JEFFREYS WITH CAMERA

MARY HASSELL OF RALEIGH AT AUDIO CONSOLE